

# INSIDE LM TOWERS

**Strapped to the back of your Christmas CRASH is the first ever issue of Newsfield's newest magazine, LM. LLOYD MANGRAM has a look at his fellow conspirators and gives some inside info, PAUL STRANGE looks ahead to Issue One, and SIMON POULTER talks to the man behind it all, Roger Kean.**

## BUT CAN THEY TYPE?

So there they were, gathered round the conference table at LM's London HQ for the first ever editorial chinwag. Issue Zero was in the inky hands of our printers in darkest Cumbria, and the LM team were desperately trying to think of things for issue One.

But who are the members of the LM team? Some are familiar, many are new faces. At the top, in the hierarchical sense, are the three publishers. **Franco Frey** is the moneybags, has occasionally contributed to CRASH as technosport, knows how Apricots work and how to get them to talk to humans. Likes: Lauren Bacall, designing houses and fast, large American cars. Hates: dirt, unpunctuality and central heating installers. Being Swiss, he calls gravy 'sauce'.

**Oliver Frey** is LM's Art Editor, and is, of course, known for all those marvellous covers and illustrations that get people talking. Hobbies: old black and white Fred Astaire movies, comics and champagne. Hates: airbrushes, cleaning brushes and tidy desks. He's never heard of gravy.

**Roger Kean** is the man who's behind it all, so he's just wonderful, and he signs my expenses sheets. He's interviewed by Simon Poulter elsewhere on these pages, so no more on our Editor except to say that he makes fabulous gravy.

Then there's myself, **Lloyd Mangram**, general dogsbody and person voted Most Sensible Man Of The Year by ex-Sinclair User staff. Hobbies: bicycling, gardening, taking photographs and writing letters. Hates: crowds, traffic and being photographed. What more can I say? Well I could always introduce the rest of the team — the ones who do the real work round here...

### PAUL STRANGE (Deputy Editor)

Strange by name, weird by nature. Paulie, Groucho or Slim, call him what you like, never tires of telling me where he's coming from and what's going down. It's not just tummy that LM's Dep Ed has tucked under his belt; he's got bags and bags of experience. An unlikely outdoors type, Uncle Paul worked on *The Field* and *Farmers Weekly* before trading in his gumboots and shooting stick for a healthy dose of Sex and Flares and Rock'n'Roll on *Melody Maker*. Hobbies: collecting curries, flooding his kitchen, Soho cinemas, gravy. Her Downstairs, reversing into concrete pillars. Hates: mornings, small children, men who wear make-up, untidy flats.

### DAVID CHEAL (London Editor)

Our man with an earring, a soft voice, a clapped-out Renault 5 and never more than a couple of quid in his pocket was

in SHE before piling off to join LM. A professional writer of some standing, The Flum DC delights in thinking up outrageous puns for headlines; his masterpiece was IF YOU KNEW SUSHI, for a piece on Japanese cuisine. David prides himself on having LM's best-kept secret (not that there's competition), and spends hours in the Advance Works bogs with his compact mirror, styling mousse, moisturiser, and a copy of *New Socialist*. This guy's so good. Hobbies: quiche and salad with a glass of white wine, Dorothy's cosmetics, chocolate brownies, a roll-up last thing at night. Hates: gravy, spending money.

### CURTIS HUTCHINSON

(Features Editor)

Ludlow's answer to Barry Bucknell. The One They Call Hutchinson was raised by wolves in the wilds of Emsworth, Hampshire, and had a serious feeler-gauge habit by age 25. LM discovered Curtis demurely gobbling a chip butty in the office of Films & Filming, where he was Deputy Editor; we whisked him off to Ludlow in an unmarked Mini, and a star was born. Hobbies: gravy, TV-AM, monkey wrenches, getting married. Hates: chip butties, Top Gun haircuts, phone bills, waiting for the AA, Paul Strange in the morning.

### BARNEY PAGE (Sub-Editor)

Is this man pedantic or what? He's the only person in Ludlow who knows the difference between a barstark and an art bar (technically there isn't any, which may be how he knows). A refugee from the salt mines of Newsfield's arts section, Barney likes a quiet night in, cuddling up with his Collins and learning a few thousand words. Hobbies: hyperbolising, gnocchi, gravy, surreptitious snouts, being clever-clever. Hates: bad language, treacherousness.

### SUE DANDO (Staff Writer)

This well-dressed man-eater spent her formative years on *Oh Boy!* before moving to *My Guy* where she studied the male form and all its foibles in stomach-churning detail. Her conclusions weren't all that favourable, so certain male members on the LM team look extremely dicky. We expect some provocative copy out of her investigations. Hobbies: vox pops, cricket, exotic earrings, getting bloated for as little dosh as possible. Hates: designer stubble, LM bureaucracy. Takes a minimalist approach to gravy.

### RICHARD LOWE (Staff Writer)

Richard is what street cred is all about. Don't be fooled by the bleached-blond hair, he really does walk, talk and look like Paul Weller. And beneath that hard streetwise exterior and Macc Lad

bravado lies the heart of a big pussycat. Before joining LM, Mr Lowe was one of the hip young upstarts on *The Hit*. Ricky-boy, as he is never known, is the only LM staffer who can seriously challenge Sally Newman in under-the-table drinking. Known to his colleagues as a 'miserable Scouse git', Hobbies: Beer and Sex and Chips and Gravy. Favourite phrase: 'All right Pete y'bastard!'. Hates: wind-ups.

### SIMON POULTER (Staff Writer)

This guy's the biz, makes a mean cup of coffee and pisses everyone off with his Adrian Edmondson impersonations. And our Man In A Suitcase also has an annoying habit of playing *Sevens* tapes in broad daylight, sad in one so young. LM discovered Simon while he was mopping up bubble bath in *Booze*; he claimed he had been bitten by the writing bug (just below the knee), we liked the cut of his jib and so we shanghaied him up to Ludlow. Hobbies: Garfield, gravy, Top Gun haircuts, designer stubble, gravy, Garfield, collecting Boots memorabilia, gravy, poncing freebies, Garfield. Hates: carrying his suitcase, being asked his age in the pub.

### SALLY NEWMAN

(Editorial Assistant)

Once a mild, unassuming shorthand teacher, Sally is now known as The Dragon of Grovel Hill. A single cutting glance from Our Sal can be more frightening than a full-blown Paul Strange Monday moodie. Sally came to LM via Newsfield's computer files in faraway King Street and has quickly established herself as our hi-tech wizard. Telephones hold no terror for Sally; Apricots, Joyces, Frankies, facsimile machines, modems, anglepoise lights and four-gang sockets are our friends, she says. We couldn't work without her. Sally is also an actress, widely acclaimed as the *Hi Derek* of

South Shropshire. Hobbies: celery, rubber-band fingers, rib-ticking, staring at pictures of William Shatner, eight pints of Hook Norton. Hates: tidy flats, untidy offices, TV repairmen, gravy, Paul Strange Monday moodies.

### MARY MORRIS

(Editorial Assistant)

The larger-than-life hair is only the start of it; this is one enigmatic lady, ruled by her secret passions for fast fifteen cars and Mickey Mouse. Watch out for The Woman in Black if you happen to be sunning yourself in Greece next summer — Mary goes *au naturel*. Hobbies: veggie food, good clean living. Hates: being recognised on Greek beaches, and meat-based gravies.

### FRAN MABLE

(Editorial Assistant)

Fran was a simple country girl, spending her days riding her horse, maling binders, and preparing to settle down to marital bliss. Then she discovered LM... Hobbies: telephone repairmen, photocopy repairmen, central heating installers, breaking telephones. Hates: filing, mailing binders, making gravy, filing and filing.

### GORDON DRUCE

(Assistant Art Editor)

Gordon has worked on the computer mags since — since a long time, wielding scalpel, ruler and rapidograph with equal dexterity. He's almost as quiet as David Cheal, but spends less time over his hair (not much less). Hobbies: uncovering unlikely bands and playing their music to everyone in the art department, fast open-top British sports cars and gravy sandwiches. Hates: obvious groups.

### BEEZER (Photographer)

Beezer comes from Bristol. He moved to London during the summer to seek his fortune and ended up living in a shoebox in Ladbrooke Grove. He's now found more spacious accommodation in Battersee, where he pays the *Richman* rent of £1.25 per week (inc). Beezer is 21 and has taken photographs for Bristol's listings magazine *Venue*, *NME*, and *Echoes*. Hobbies: meeting people, drinking scrumpy, submitting invoices written on scraps of toilet-paper in yellow wax crayon. Hates: meeting landladies, landladies' gravy, the Institute Of Chartered Accountants.

That's the LM Team.

A multitude of covers coming off the printing line. 289,000 copies were printed.







## ROGER WILCO

ROGER KEAN stares suspiciously at the Wilco in front of him. It's probably the first (and only) time he's been interviewed by one of his own employees, but it doesn't deter him for long: *Newsfield's* editorial mastermind is seldom jumped for words.

The man who created *CRASH*, *ZZAP!* and *AMTIX!* decided to launch a new youth title after observing the masses of mail flooding in at *CRASH* Towers.

'The letters seemed to be fighting to get away from computers and to talk about other things,' he says. 'We thought it would be interesting to have a *Newsfield* magazine similar in style but dealing with a much wider range of subjects. The concept was simple — *CRASH*, but not about computers. Obviously it's grown a bit since then.

'We felt there was a hole in the market for something with a wider base than pop music or soap operas. It's a bit of a challenge — few magazines have succeeded in this area. The gamble is that the style and fanaticism that has been generated with *Newsfield's* titles will carry on.

'At first the name was a joke. Lloyd Mangram had been answering the letters on *CRASH* and *ZZAP!*, so *L.M.* became a working title — Lloyd Mangram's Leisure Monthly. It stuck — much to Lloyd's hor-

ror.'

What age group is *L.M.* aimed at? 'Principally 17 upwards, but we are still aiming to write the magazine in the same style as the computer magazines. I'm hoping that *L.M.* will appeal to younger readers as well as older. And if we write for young adults too, some of the more tendentious issues will become easier to cope with.'

Where will *L.M.* be placed on the news-stands?

'Away from the music papers, otherwise it's labelled as a music paper. It has to sit with the lifestyle magazines like *The Face* or *i-D*, though it's nothing like them either in look, flavour or content. I think it's the only place it can go.'

Is it a young man's version of *Woman* or *SHE*?

'A horrible thought! It probably is in a way, but *L.M.* will be of much more general interest than the women's magazines.'

No plans for knitting patterns, then? 'No, but we might do a gardening column!'

What about reader involvement?

'It's very important and one of the biggest selling aspects of any magazine. Readers have good ideas and I hope that *L.M.* readers will respond as they've done on the computer magazines. I hope that *L.M.* will have even more letters, and aggressive ones at that.'

Will on, Rog.

The *L.M.* team gathered in fabulous Islington last month to practise smiling. Back row, left to right: Gordon Bruce, Mary Morris, Sue Dando, David Cheal, Simon Poulter, Barnaby Page. Front row: Roger Keen, Paul Strange, Richard Lowe, Curtis Hutchinson. Oliver Frey was back in Ludlow slaving over a hot palette, Lloyd Mangram missed the train, Sally Newman and Fran Mable were still in the pub and Boszer was behind the camera.



At 30,000 copies per hour, pages of *L.M.* Issue Zero flash past the Hutchinson camera at our printer.



Other things we've got lined up are a round-up of the blossoming cheapie video labels, a Richard Lowe rant about stupid sports, a picture feature on an inspired 21-year-old Citydonian photographer called Martin Eldemak, a run-down of the fashions that are going to fill the high-street stores in the spring, a guide to jumble-sale bargain-spotting, interviews with Paul McGann (star of TV's *The Monocled Mutineer* and Pierce Brosnan (star of the soon-to-be-released *Fourth Protocol* movie), reviews of what's new on the turntable, the screen, the video and the bookshelf, AND all our regular columns (Lloyd's Word Up, Minson's

Pierce Brosnan gets touched up for a scene in *THE FOURTH PROTOCOL* — report coming next month.

Mondo Bizarro, Hassles, Prize Crossword, Station To Station and the Consumer Guide).

All this and pop interviews too! Yeah, we've got 'em & gogo: *Kickin' Works* in Liverpool, The Human League in Norwich and a few others that we've had to swear to keep secret.

So now you know. *L.M.* Issue One hits the bookstands on 15 January and it's going to be an imperative purchase. See you then.

## GIVE US A STRANGE LOOK

the first *L.M.* editorial meeting has already passed into the history books as an earthshattering event ranking with The Battle Of Britain, The Charge Of The Light Brigade and Pearl Harbour.

It was a truly shocking and debauched affair, and among other things it gave us a chance to discuss where we're at, where we're going, what's going down, what's going up and where we're coming from (man).

Naturally, we couldn't all be present at *L.M.*'s palatial offices in Islington — Lloyd and Oli missed the train (feeble excuse no 546), while Sally and Fran were nailed to The Bull bar in Ludlow the night before (disgraceful).

But for those of us who could make it, the first editorial meeting was unforgettable. And being the decent chaps that we are, we thought we'd let you in on some highly secret projects that we discussed

on the day.

Like, what's going to be in *L.M.*'s first on-sale issue out on 15 January?

Well, to start with we're going to open up our regular extended feature slot called *Man In A Suitcase*. Each month *L.M.*'s intrepid reporter Simon Poulter will don his porkpie hat, slip on his shades and head for a national hotbed of sin (he hopes). Simon will be staying in a city for a week and bringing back an in-depth report of what he's been up to, who he's met, what bands are emerging, what haircuts are in, what are the best shops, what are the best nightclubs, what sports facilities there are, what the local radio station is up to and what's happening on the street.

For Issue One Simon hits Birmingham, and for future *L.M.s* he's off to Manchester, Newcastle, Norwich and all points north. Will crucial.





A Newsfield Publication

**JANUARY 1987**

COMPLIMENTARY COPY

- **SUPERMAN IV FX**
- **BOWIE**
- **IAN RUSH**
- **BIG COUNTRY**
- **DEATH STARS**
- **THE STRANGLERS**
- **SKIING HOLIDAYS**
- **THE FALL**
- **WINTER COATS**
- **LP/VIDEO/BOOK REVIEWS**
- **JOYSTICK ROUND—UP**
- **WIN A VID!**
- **WIN A TOMATO!**
- **WIN A CURRY!**
- **REVIEW OF THE YEAR**

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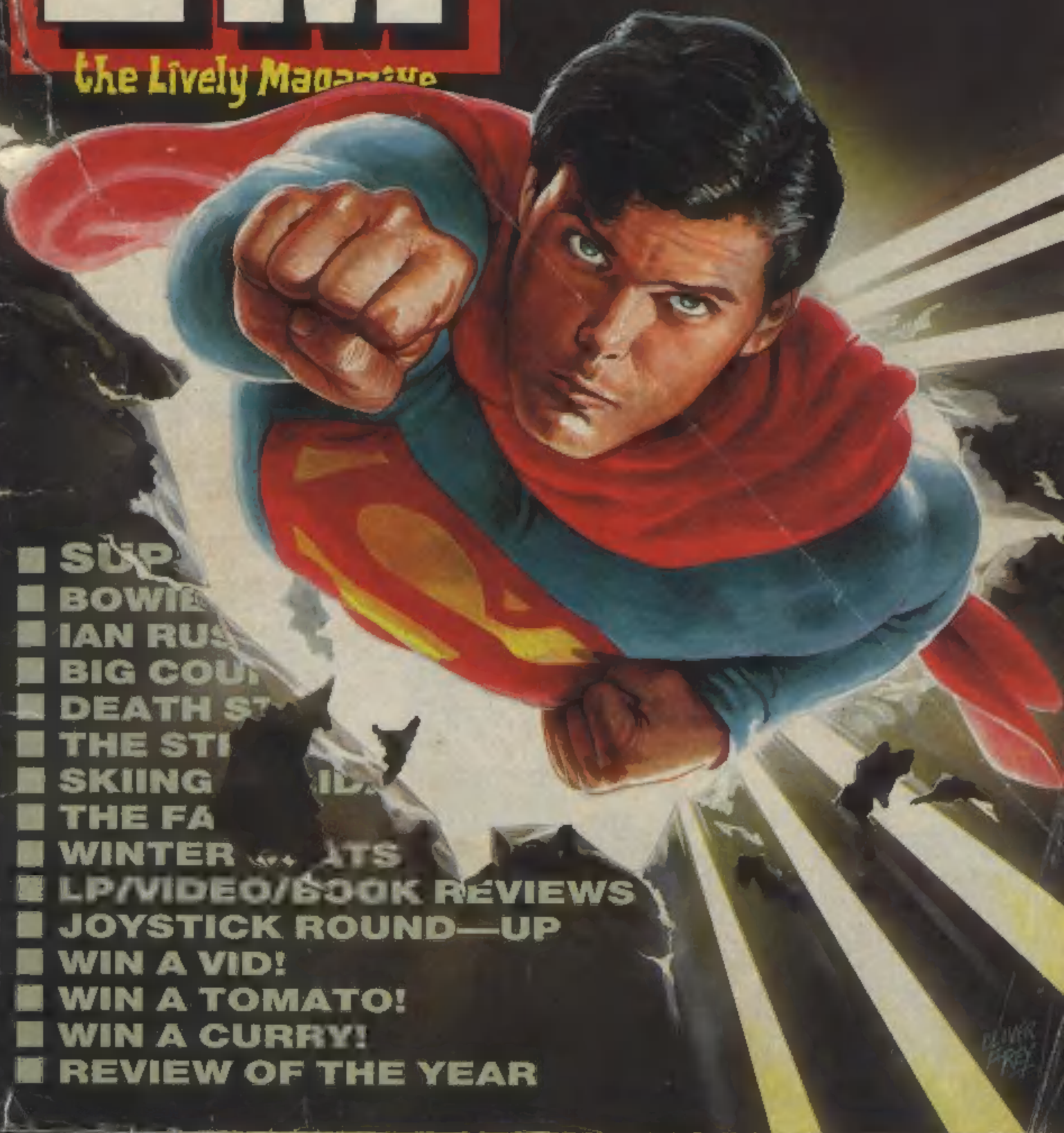


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A Newsfield Publication

# LM

*the Lively Magazine*



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- JOYSTICK ROUND—UP
- WIN A VID!
- WIN A TOMATO!
- WIN A CURRY!
- REVIEW OF THE YEAR





A NEWSFIELD PUBLICATION

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## FEATURES

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Curtis Hutchinson (LM's answer to Max Hastings) strings along with the FX men behind the latest Superman movie.

### 31 BOWIE

As *Labyrinth* opens in Britain, LM collars the Goblin King in LA. Plus reviews of the film, the computer game, and a chance to win an *Absolute Beginners* video. Phew!

### 22 IAN RUSH

LM's Richard Lowe *bowls* some Boddies and then tackles Ian Rush, Liverpool's finest striker. Furious stuff, Jimmy.

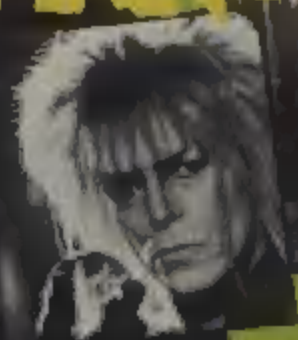
### 48 BIG COUNTRY

LM's curry king David Cheal sinks a few drams with the leaping Scotsmen.

### 37 THE JOY OF FLECKS

Great title, huh? It's all about the latest winter coats from the high street shops. Beezer's the geezer in this one while Richard Lowe does his poser bit. Cheers, big ears...

# LM Contents







JANUARY 1987

## REVIEWS

### 39 Hot videos

(Annihilator, Back To The Future, Under The Cherry Moon, Rocky IV, hot platters Pet Shop Boys, Paul Young, Spandau, China Crisis, The Stranglers, Billy, etc), and some great golden turkeys. Strong stuffing.

## REGULARS

### ■ UPFRONT

Where it's at, the lowdown, and new bits. This month: How We Began (Lloyd goes potty), Death Stars, Christmas Walkmans and ghetto blasters, Win A Tomato, Word Up (Lloyd's letters col) . . . the list is endless.

### 16 STATION TO STATION

Around Britain with LM's intrepid team of stringers. Includes reports from Dublin, Liverpool, Edinburgh, Norwich, Newcastle-Under-Lyme and Watford. Critical.

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Lloyd Mangram (LM's resident agony uncle) in action. Informative.

### 70 PRIZE CROSSWORD

The first in a long line. This month: win a curry! Hot stuff.

### 78 UMQUAT THE ALIEN

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### 69 THE STRANGLERS

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The last 12 months pinpointed, picked out, persecuted and appraised (dig that alliteration) Music, sport, video, films, fashion, TV, current affairs and a special report on the Grand Prix season. Terrific Terry.

### ■ XMAS — THE BIG ONE

Turkey time again. Ranting Richard Lowe slaps the whole thing off, while Martin Sutcliffe suggests you go down the flicks.

### 14 SUBSCRIPTION OFFER

A free £19 joystick is yours free (really, absolutely free) with every subscription to LM. Accept no substitutes, LM's the real flog.

# LM — ONE OF YOUR BETTER DECISIONS

NEXT MONTH: WE ASK, IS THE PRICE OF VEGETABLES WORTH ADRIAN EDMONDSON? MAN IN A SUITCASE packs his toothbrush and heads for the fair city of Birmingham. RANTING RICHARD LOWE boots American Football and other silly sports. LM TUNES TO 208 and finds Radio Luxembourg on the crest of a new wave.

THE VIDEO CHEAPIE SCENE. PIERCE BROSNAN chats about his role in the new British spy movie The Fourth Protocol. LLOYD ANSWERS MORE of your questions, there's competitions-a-go-go and . . . oh, it'll be a lot easier if you buy the damn thing.

THE RING OF CONFIDENCE GROWS WIDER — LM  
LM — IT'S THE REAL THING ALL OVER AGAIN  
WHITES ARE EVEN BRIGHTER WHEN YOU USE LM  
AND YOU THOUGHT YOUR BREATH WAS FRESH BEFORE LM  
I THOUGHT WAN-KING WAS A CITY IN CHINA UNTIL I READ LM  
IT'S PROVEN — LM TENDS AT LEAST TWO MILES LONGER THAN ANY OTHER COMPARABLE MAG

ISSUE 1 of LM is on sale from 15 January in all good news agents. People caught not buying their copy will be sentenced to three months of listening to Paul Strange go on about Heavy Metal music. Believe me, Siberia's the better choice.

## THIS IS LM

WELCOME to this 80-page first issue of LM†.

You've probably been reading Newsfield computer magazines for some time now, but you'll find LM is quite different. Different, because it has an aggressively personal approach; different because it is setting out to cover the widest imaginable range of life's aspects.

LM's strength lies in the outlook and attitude of its writers, who have come together because they share similar views on life.

However, sharing a general view is one thing — agreeing on the detail is another, especially when the specific covers such a generality of subject material. In fighting to 'get their own way', contributors' elbows and shoulders have been rubbed raw in the conflict. The battle has been well. I wanted to create a lively, opinionated, even brash magazine, jammed with ideas and the sense that it was getting 'inside' what it talked about, and I think you'll find this first edition of LM — issue zero — is certainly packed with personal feeling and opinion.

LM is NOT a style magazine. We don't pretend to know what you'll like (or should like), even though we'll have a damned good go at telling you we do! Well, that's not strictly true — we're only human — we do think we know what's best, but we expect to be put down, argued with, shouted at and occasionally, no doubt, we'd like some agreement. LM won't be preaching from a platform of 'knowingness'. Our job is to bring forward items that interest us — an editorial team and hope those subjects and our ways of looking at them interest you too.

In so doing LM should arouse some passions and, as the reader, you can join in the debate through the letters pages and by writing counter-arguments as articles. There are other reader-involvement areas too, such as STATION TO STATION (see page 16). Cross-opinion is what we want, as with the computer titles, wherever it's practicable, reviews carry the opinions of more than one critic — there you may well witness the flesh wounds caused by the clashing of individual wills!

But above all, LM is intended to be a packed, damned good read. I hope you find it so.

ROGER KILAN

† Normal issues of LM will be between 112 and 124 pages.

January 1987 LM □ 5





**PHILIPS**



The twiddly bits on the D8168 were having a disturbing effect.

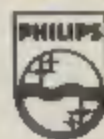


Take

2

closer

look!





# UP FRONT



Three from the crowd express their 'vignette' (whatever that is) telling everyone how wonderful LM is going to be.

'TELL 'em how we started,' said Paul Strange. 'Tell them about The Launch.'

Those very words, with their enforced capital letters, inspire dread. For six months you think about a magazine, then for another you plan it in more detail, and then suddenly there's no time left for thinking, for The Launch is upon you.

There are various types of launch (some float on water, others push things into water), but LM's launch was aimed at would-be advertisers, and at the trade media-moguls who ultimately decide whether you'll be pigeon-holed with Q, The Face or the Daily Mirror for the sheer convenience of referring to you in their erudite columns. Our launch happened on 11 September.

Being very different from your average Face In The Daily Mirror, the LM Editorial Team decided to have a rave up, and where better

than London's fashionable disco the Camden Palace? But a disco is a formidable place without a crowd, so pressure was put on Graeme Kidd's Rent-a-CRASH-ZZAP!-AMTIX!-MASH to get some readers along for the event, and about 200 turned up.

To get things moving, Gaz Top — of Get Fresh fame — was hired, as those who were there will know, he dashed about the place like a man possessed — moving things.

Downstairs on the disco floor, the Kidd Rent-a-mob gyrated, banged heads and consumed burgers, while in the remotest syries of the Palace's upper circle, the invited media mob watched and dined on cold buffet (it's a tasty dish) and sipped champers (except for Mr Minson, who gulps the stuff energetically in case it goes flat before he reaches the bottom of the glass).

The gathered forces of

LM Editorial looked on with mixed-horror (they don't like launches) as first Roger Kean (your erstwhile Editor) and then Roger Bennett (even erstwhile Advertisement Manager) made prats of themselves at the microphone. Kean's speech was very inspiring (at least he looked pleased with himself afterwards). Bennett's was much down-to-earth — an attempt to bring money from advertisers' pockets.

During the course of the event, Gaz Top gave away loads of prizes for all sorts of silly competitions. Top prize of the day was an MR 70 compact camera, kindly offered by Konica UK Ltd. The winner was David Aston from Canterbury, who is currently attending Portsmouth Polytechnic. We don't know what David is studying, but no doubt the camera will come in very useful. A neat device — it's fitted with 38mm and 70mm lenses, stepped



Gaz Top with David Aston, winner of the Konica MR 70 camera.

auto-focus, motorised film advance and re-wind, and automatic electronic flash.

LM readers who would like to own a Konica camera may be interested to know about the Konica Competition — we're running for the next six months — look elsewhere in UP FRONT.

The day ended at around three-thirty with the disco banging away at a barely bearable level — great stuff. Thanks are due to the staff of the Camden Palace for their tremendous

efforts, to Hugh for the sounds and lights, to CSL for arranging it all, and especially to Gaz, who moved so many things there weren't any LM T-shirts or caps left.

LLOYD MANGRAM

Roger Kean's inspiring speech is now available in the British Museum. Roger Bennett's is being serialised next year on cable TV. Hunter S Minson's champagne glass has been donated to the Mrs. Well Hill Temperance Society, and Paul Strange's spectacles can be heard on radio every day after the news.





## ON THE BUSES

Danny Kishon's **September** board game, looks set to become a Christmas best seller. DAVID CHEAL — our man in Wilsden with a passion for cheap curries — discovers how Danny did **research** on the back **a bus**.

FOUR-and-a-half years ago, Danny Kishon had just **university**. Fearful of settling down to a lifetime of drudgery in **chosen** field, physiology and biochemistry, Danny took off to America on a cheap Laker flight and bought a Greyhound bus **for** £99. It's the cheap way to see the States: you sleep on the bus at night, **your** sightseeing during the day. There's only one snag. Because it's a cheap ticket, you **only** travel on certain, often very circuitous **routes**; if you use the **'A'** routes, you have **pay** extra.

Danny was frustrated, but intrigued. 'It **though** they **playing** a game with me,' he says, 'trying to block off all my routes.' The germ of an idea for a new **born**.

'Most games,' he says, 'are based on chasing and killing. I thought it would be interesting to develop a game which was based **blocking** your opponent.'

He came back from the States broke, on the dole and determined to develop the idea. The flat where he was staying was cold and it **to** work there, so Danny's girlfriend Ann bought him a monthly bus pass for September (hence the **of** the game). Danny could **sit** in the warmth of the bus, work on his game and **it** out on passengers who sat next to him on the back seat.

'**was** the **market** research, because I played the game with everyone from kids on their way **school** to old ladies out doing the shopping. I reckon I tried it out on about a thousand people.'

None of the 35 games companies to whom Danny subsequently sent the game was impressed; **of** them returned it unopened. The banks were lukewarm, too. 'It's **sible**,' says Danny, 'to find people to invest **a** good idea. A hundred years ago things were different; that's why we've **got** things like the light bulb and the motor car. But today banks and investors are only really interested in

of 110,000 — the largest advance sale ever for **game**.

The game consists of a board and a set of shaped plastic pieces (which stick to the board thanks to a **chemical** process called plastic migration). There are two players. One tries to map a route from the top of the board to the bottom; the other does the **from** left to right. Both players also try to block off the opposing player's route. It's simple, stimulating and very addictive.

Danny is currently negotiating with Activision and Virgin **the** rights for a computer **of** **September**. He's wary, however, of computer games — they depend **reflexes**. There are some excellent computer games around, **with** many of them there's no thought involved. I prefer **thing** which makes you think. And in general I prefer board games because they're social — you have to sit down with someone to play them.'

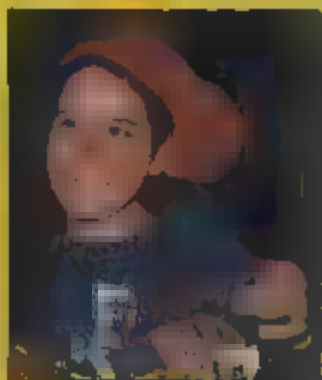
For Danny Kishon, the astonishing **of** **September** **after** years of hard work. Now he's finally seeing the rewards. 'It was like being pregnant for four-and-a-half years,' he says, 'and now I've finally given birth. It's a great relief.'

## WIN A TOMATO!

KETCHUP on the latest in 35mm compact technology with this saucy new Konica Tomato camera. Thrill to the built-in electronic flash, rave over the attractive grey shoulder-pouch and save yourself £49.95 by telling us:

- Which photographic band is fronted by Roddy Frame?
- Which 1934 cartoon strip hero **brought** to life by Sam J Jones in a **SF** film?
- Freeze Frame was a hit single for which band?

Send your answer — along with your address and details of your favourite three items in this issue of LM — on a postcard **Win A Tomato, LM, 47 Gravel Hill, Ludlow, Shropshire SY8 1QS**. Entries must reach us by 22 December.



She won a Tomato with LM!!





# WALK LIKE A MAN

Clad only in a graphic equalizer, **SIMON POULTER** reports on personal stereos.

**WHETHER** you're into personal earache, Sony-style, or large-scale peace-shattering, there's something in the Christmas personal-stereo market to suit both your wallet and your shoulder-muscles.

Toward the bottom of the very low price-range, Sony's WM-33 will probably be successful, going for the same as the popular WM-22 (£29.95—the manufacturer's recommended price, like all in this guide) but with the extra feature of a five-band graphic equalizer. For the same price, Aiwa's comes second with

three-band equalizer.

Going for a few soya is the Sony WM-35 (£34.95), which attaches a basic Walkman to a speaker package; this one will make you really popular in an early-morning commuter train.

Sony continue their plan to take the world with portable entertainment. Following their successful Sports Walkman, the Floating Walkman (the WM-35) and the Watchman, they have the Sony WM-36 (£129.95), a splashproof version of their other popular new launch, the £49.95

Sony CFS-230L (which entertains your fearless listener day and night). The CFS-950 comes in yellow and white.

JVC offer two versions of their personal stereo, the JVC RC-20 and the CX-5FX. Both these models feature autoreverse, Dolby B, metal-tape compatibility and earphones; the CX-5FX has a built-in radio. The JVCs are the most compact of the new personal stereos (not much larger than a cassette and only 185g), but £85 and £85 respectively they may be a bit pricey.

The range of ghetto-blasters looks more like the Battersea Dogs' Home resident list—woofers and super-woofers everywhere. Hitachi are the chief perpetrators, blasting ghettos like there's no tomorrow with an extensive range of musical juggernauts. Most likely to cause hernias is the Hitachi TRK-3D8 at £129.99 and 6.9kg—that's including eight, yes, eight batteries. This colossus also has the unique 3-D feature—two three-watt

speakers and one eight-inch speaker for that extra dimension. Aa, aa.

JVC's ever-expanding range of portable stereos moves into alternative design with the oddly attractive wedge-shaped JVC PC-25 (£89). Sony equivalent, the Sony CFS-4000L, goes for £99, but the five-band graphic equalizer, autoreverse and automatic search function are worth the extra £30. The JVC RC-20 is another

new addition to the catalogue—but it looks like a hurriedly-produced version of the Sony CFS-230L, and it's a cheeky one.

Finally, with Aiwa's CA-W30 Carry Component System you get a value-for-money package: a four-band radio, a twin cassette deck with high-speed dubbing, detachable two-way speakers and a five-band graphic equalizer.

Stick that in your deck and play it.



## HALINA ZOOM INTO COLOUR

colours used to have as much variety as the Ford motor company—you could have a colour you want as long as you want.

Market research has convinced Japanese manufacturers that younger photographers want gear that's a bit stylish. As a result there's been a flood of compact-type cameras in every conceivable hue during the past year or so, and Halina is the latest company to catch on to the idea that brighter colours make for bigger sales.

Their excellent little 160 compact—featuring built-in flash, a lens protection blind and a fixed-focus shutter—has just been made available in red, with a classy white version due to follow in November. It costs a very reasonable £22.95.

Rather up-market, with a whole lot of extra gadgets, (automatic film loading, film rewind-



ing, and 'DX' coding sensors that automatically pick up which type of film is being used), the Halina 160 costs £22.95. Originally available just in black, it's now been re-launched in red just in time for Christmas.

Finally there's the AF 810, priced at £59.95. This has all the features of the other two, plus auto-focus.

Launched earlier this year in black, a red model has just come onto the market, due to be followed by a model in burgundy, rumoured to be the most successful colour scheme of the year.

Halina reckon that half of their sales are coloured models, and it's a figure that's bound to rise.

TERRY O'NEILL



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## upFront

# FLASH TOWN ROCK

...for some unusual entertainment in London around Christmas?

in Mile End, where you can experience an authentic Jamaican pantomime, *Flash Trash*, written by Barbara Glendon, with Felix Cross.

When Jamaicans first started performing pantomimes, they stuck to the format of the traditional British panto, with the usual characters: the good boys, the bad girls, the ugly sisters and so on, but during the last 50 years they've developed their own distinctive form of show. Aimed as much at adults as at children, it's a popular form of entertainment in Jamaica, as well as being an enormous tourist attraction.



'The kids go along for the music,' says director Yvonne Brindley, 'but it's really an adult affair.'

The plot of *Flash Trash* is an uncomplicated story of the poor people of Flashtown, their struggles, how they come into contact with their oppressors, the inhabitants of Regent Heights, where King Nuff is looking for a suitable daughter.

many similarities to English pantomime. Yvonne, more than on nursery rhymes. 'It's a play,' she says, 'with none of the variety of the English pantomime.'

*Flash Trash* was first performed in Jamaica last Christmas, and features a cast of 20 plus a live four-piece reggae band. And it can't be put off by the title in Jamaica, 'trash' means 'good'.

*Flash Trash* is at the Half Moon Theatre, 2, London, E14 6JF. (tel: 01-793 4000) from 16 December to 24 January. DAVID CHEAL

# STAR CRA



The DH Martial Arts Centre in London's Carnaby Street: only one of many shops in Britain now selling potentially lethal weapons.

On a chilly Saturday in October, 13-year-old Max Fluckiger strolled into a shop in central London and emerged with a carrier bag full of lethal weapons.

In the shop, DH Martial Arts of Carnaby Street, no attempt was made to ask Max his name or to find out what possible reason a north London schoolboy would have for a selection of sharp metal throwing discs and a Chinese rice flail — despite the Home Office's attempts to ensure that such weapons are only sold to bona fide martial artists of the age of 18.

Prompted by reports that the availability of these so-called 'death stars' was likely to lead to an outbreak of violent street crime, the Home Office drew up a voluntary code of conduct for retailers in January.

The code stipulates that weapons should only be sold to those who belong to a recognised martial arts club (membership cards must be shown at the time of purchase).

But Max's shopping trip was as simple as asking him to buy a 'death star' (one of the weapons of this article) that the code of conduct needs toughening up.

A Home Office spokesman told LM: 'We find it very disappointing that some traders appear to be ignoring the guidelines we have drawn up. We will follow up any evidence of this happening with the trader concerned. We are keeping the matter under review.'

The Code of Conduct was drawn up by the Home Office after consultation with the Martial Arts Com-



13-year-old Max Fluckiger with the rice flail and 'death star' he should never have been allowed to purchase. In the hands of a louche the rice flail, or *nunchaku*, can be very dangerous indeed, while the 'death star', or *shuriken*, can do appalling damage when thrown, even if the blades are not fully sharpened.

mission, the Home Office governing body in this country, and retailers. Richard Thomas, a member of the MAC's executive, thinks legislation is necessary. 'I was appalled that Max had been able to buy such weapons.'

'I find it amazing that anyone could be so irresponsible. DH Martial Arts should know better. If the guidelines we have prepared with the Home Office had been met, there would be no need for legislation.'

Neither the Home Office nor the police keep detailed statistics on the sale of offensive weapons, so it's impossible to find out exactly how many attacks have been committed by people using martial arts equipment.

Despite a new code of conduct, 'death star' weapons appear to be freely available to anyone who wants to buy them. Most of these weapons have a legitimate place in supervised martial arts training sessions, but in the wrong hands they could be extremely dangerous. MARK EDMONDS investigates. Pictures by BEEZER.



with the order, but others are less exacting.

Bruce Ayling, publisher of *Fighters* (a magazine which carries a number of advertisements for martial arts weapons), maintains that the advertisers are responsible, but not the magazine. 'There is no reference to the code of conduct.'

'We can't make it mandatory,' he says, 'because that would be an infringement of the Restriction of Trade Act, but the majority of advertisers in *Fighters* would not be prepared to sell dangerous weapons to people who are not genuine martial artists.'

Heather Croft, of Martial Arts, a Birmingham-based company, regularly advertises the firm's wares in magazines such as *Fighters*. 'We follow the code of conduct to the letter: For one thing, our shop is very close to a police station — anyone who walked out of the shop openly carrying a flail or death star would probably get picked up for having an offensive weapon. We get a lot of 15-, 16- and 17-year-olds into the shop — we refuse to sell them.'

The controversy in the martial arts weapons is centred



# ZY

around the death stars, or shuriken, partly because they are available so easily and cheaply. A death star can cost as little as £1.

Although many of the weapons on sale in this country have a legitimate place in the training sessions run by recognised clubs, Richard Thomas says that shuriken are rarely used by genuine martial artists. 'Only one or two people in this country know how to use these stars properly. A death star, like any projectile, is highly dangerous. You could easily take out a person's eye, even if the death star's edges weren't particularly sharp. The majority of death stars are bought by people with no interest in martial arts.'

The martial arts are currently enjoying a boom — more than 4,000 clubs in this country are registered with the MAC. Perhaps the most disturbing aspect of the current boom is the *ninja craze*.

In medieval Japan, the ninja were a secret society of assassins, willing to bump off anyone — for a price. They would operate at night, clad in a menacing black uniform which included a full-face hood. Ninja traditions are said to have survived Japan's turbulent history and rumours abound that units of ninjas were attached to the Japanese Imperial Army in the Second World War. James Clavell's novel *Shogun* and the TV series *The Master* (Lee Van Cleef played a ninja chief) have also contributed to the ninja's notoriety.

Many of the weapons on sale in martial arts shops are replicas of those used by the ninja. Richard Thomas of the MAC is convinced that the mystique surrounding them has led to more people (under-18s included) wanting to ape ninja activities.

'The ninja fantasy is to Walter Mitty types,' he says. 'We don't recognise any groups which practise ninjitsu, but we're certain that a lot of people like to dress up in black hoods, and use shuriken and rice flails and lurk around the woods when it's dark.'

The £6.99 rice flail, or nunchaku, which Max bought from DH Martial Arts is also a ninja weapon, though one he chose to paint with a Union Jack — a symbol which seems to have little connection with ancient martial arts. Recognised clubs teach the use of the flail in martial arts systems such as karate, but in the hands of a lout the flail can be a very dangerous weapon indeed.

The nunchaku is similar in design to the implements first used centuries ago by Chinese peasants to grind rice. Their flails doubled as handy weapons with which the peasants could defend themselves against rival gangs. It looks like a double truncheon, joined in the middle with a robust metal chain.

LM approached the assistant who sold Max the weapons to find out DH's policy on selling to those under 18. The assistant pointed to a notice on her counter which said that under 18s would not be served. LM said the manager was away; we welcome his comments.

Whether or not Max's shopping trip will have any bearing on the politicians and mandarins at the Home Office remains to be seen. Labour Home Affairs spokesman Clive Soley told LM he was not convinced that legislation was the answer.

'Before any legislation, I think it's important that we have an intelligent debate about these weapons. Unfortunately, it's impossible to legislate against real criminal behaviour, and I don't want to assault someone else they will probably do so, irrespective of the weapons available. Knives are good for cutting bread. They shouldn't be banned just because some people use them for stabbing their granny.'

As we went to press, the Home Office said that they were in the process of approaching DH Martial Arts with evidence. The Department of Trade and Industry's Trading Standards Officer may also decide to pay the shop a visit.

LM

# Word up

My cup runneth over. Before long I'll be running all of Newsfield. Only AMTIX! escapes my net but the egregious Saffron Trevaskis has to have it sewn up. Never mind, I've got LM. Let's be having your letters as fast as you can, otherwise Roger (who moves from mag to mag) Kean will make me redundant. And you won't lose out either. I'll be picking out a letter of especial merit each month and that will earn its writer the princely sum of £19.99 — just the letter which follows...

## ALL CHANGE

Dear Lloyd,  
Following the recent introduction of the pound and two-pound coins, isn't it time the Government introduced the 99p coin? With many shops charging anything from 99p to £199.99 for their goods, a 99p coin would dispense with the need for the nation's hard-pressed shopkeepers and assistants to hand out a penny change on every purchase.

Penny Dreadful, Church Lane, Tunbridge Wells

Yes, but just think how boring life at the checkout would become. No more hanging around, chatting to the other waiting customers while the cashier tries to work out how much change you're expecting from eight purchases each costing something like 99p. However, Penny, your £20 note (I lied at the top) is on its way.  
LM

## DADDY LEGS

Dear Lloyd,  
I'm thinking of starting a new organisation and I'm hoping that some of your readers will be interested in joining it. Essentially it's a pressure group which will encourage clothing manufacturers more aware of the need to produce clothes in a wider variety of sizes than at present.

It's particularly hard to get jeans to fit if you're a small person. Jean manufacturers seem to think that everyone has an inside leg measurement of 28 inches, but of course there are thousands of people around with shorter inside legs.

I've taken up the legs on all my jeans (normally I use that stuff), but when I've paid between

£15 and £20 for a pair, I don't expect to have to make alterations. For that price the things should fit first time, around the waist, around the bum and on the leg.

I would like to see certain manufacturers boycotted, letters sent to managing directors and demonstrations staged outside their factories. Perhaps there will be some success once the public and manufacturers are aware of the situation.

Smale, Erridge Road, London SW19

Britain's always been a bit behind when it comes to trousers. In New York you can buy jeans of almost any length in each waist size. LM welcomes your pressure group. Matthew, and your power to your inside leg, I say.  
LM

## YOU

Dear Lloyd,  
I thought you'd be interested to know that I saw the first issue of your magazine back in September. On the front cover it said 'Dummy Issue'. That the way to refer to your loyal readers, the people who pay for your bread and Marmite?

I hope that in the future, to redress the balance and to compensate for this appalling slur on the intelligence of the British public, you'll be having an 'Intellectual Issue', with features about why Marcel Proust liked cake and why Roger's Thesaurus became extinct all those millions of years ago.

Gordon Bennett, Cowden

Your letter has been answered, Gordon. Please your eyes over this very issue which even now you hold in your sweaty palms.

Revel in its essential, intellectual qualities, devour Proustian angst, revel in its Pre-Raphaelite lakes of mythical beauty, feed with the Thesauruses in their pre-Rogean state of innocent bliss, deep in the primeval swamps of unmitigated culture.

## UNSMART

Dear Lloyd,  
If I had my way, the following charter would be enforced on all youth-culture magazines:

- 1) No politics.
- 2) No smart-arsed Julie Bur-chill.
- 3) No smart-assed letter replies.

For some reason these seem to be trendy necessities for 'pop' rags, and it don't wash. LM is young and apparently 'upfront'; don't let it become the same as the rest.

Martin Fosse, on the LM in Basildon

It's simply not in my nature to give what you quaintly refer to as 'smart-assed' replies. If by 'politics' you mean Mr Hatterly, have no fear; and when we've got Richard Lowe on the editorial team, who needs Julie Bur-chill?  
LM

## FUN BOY

Dear Lloyd,  
Why don't you have a column of word associations in your magazine? It's great fun boy three bags full on the hill street blues woke up this morning. The silence is golden wonder of Woolies bully for you and me and a dog named Boo to a goose that laid the golden egg, sausage, chips and beans on toast rack and ruin.

What do you think?  
Brian Cell, Stockton-on-Tees

It's the way of things that in your throat swallow antiperistalsis puke throw up and catch the DM by the bearings starits dire trouble pain agony aunts cousins relatively equals mac square old generally boring.

However, do readers brain?

You wanna write, right? Write to LLOYD GRAM's UP, MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DE. I'm open to almost anything except smart-assed letters. There I agree.





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Mangram's letters pages. We want to know what you think of the music you play, films and videos you watch, television programmes, computer games, holiday resorts, politicians (just about everything in fact) as well as voting in the various reader charts.

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with the bright red-and-black **LM** logo large on the front. The 'fit any head' baseball-style caps are in bright red or grey with the **LM** logo picked out on the front in white. Both items will be despatched free of charge when we receive your £15 subscription payment.



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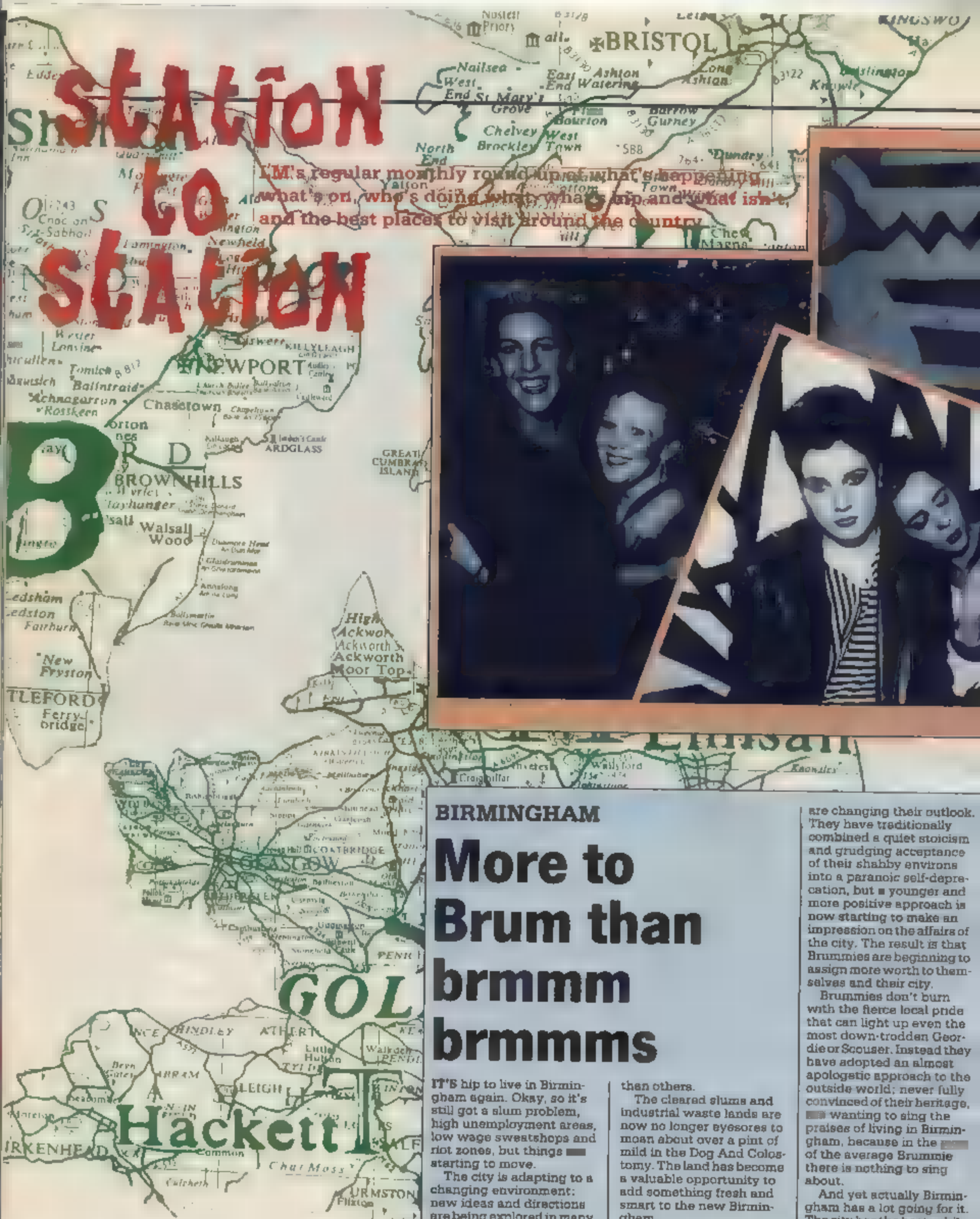
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## BIRMINGHAM

# More to Brum than brmmm brmmms

IT'S hip to live in Birmingham again. Okay, so it's still got a slum problem, high unemployment areas, low wage sweatshops and riot zones, but things are starting to move.

The city is adapting to a changing environment: new ideas and directions are being explored in many areas, some visible

then others.

The cleared slums and industrial waste lands are now no longer eyesores to moan about over a pint of mild in the Dog And Colostomy. The land has become a valuable opportunity to add something fresh and smart to the new Birmingham.

Brummies themselves

are changing their outlook. They have traditionally combined a quiet stoicism and grudging acceptance of their shabby environs into a paranoid self-deprecation, but a younger and more positive approach is now starting to make an impression on the affairs of the city. The result is that Brummies are beginning to assign more worth to themselves and their city.

Brummies don't burn with the fierce local pride that can light up even the most down-trodden Geordie or Scouser. Instead they have adopted an almost apologetic approach to the outside world; never fully convinced of their heritage, wanting to sing the praises of living in Birmingham, because in the of the average Brummie there is nothing to sing about.

And yet actually Birmingham has a lot going for it. The city has the best exhibition complex in Europe;



Photograph by Bryn Jones



A few mechanics from The Garage.

the International Arena (the UK's premier large live music venue) is part of this complex, while the city also has some of the best galleries, theatres and orchestras in the country.

Birmingham is at the heart of an impressive and improving communications network, now boasting a top class international airport. Recent events such as the Super Prix motor race and well-orchestrated bid for the 1992 Olympic Games have begun to restore the citizens' faith in themselves and their 'hometown'.

Birmingham is becoming an exciting and vibrant place to live. It's coming to life, shaking off its former drab self-degrading and proclaiming its prowess as a sparkling centre of social innovation and exploration; a living, breathing entity undergoing an exciting and dynamic reformation.

STEVE KNIGHT

## NOTTINGHAM

# Myths, legends and the real truth

IT'S a cast certainty.

Say 'Nottingham' to anyone not fully with the more northern outposts of the M1, and they'll say 'Robin Hood'. Like a conversational equivalent of the knee jerk reflex, Robin Hood is normally quickly followed by 'Brian Clough', 'Torville and Dean' and a recitation of the old myth 'seven girls to every bloke'.

People know very little about Nottingham, neither north nor south, east nor west, and queuing up meekly behind Birmingham for the honour of being 'conveniently central'. Nottingham is to England what the Liberal Party is to politics.

But don't that put you off — get out your 'things to' list and put Nottingham about fifth.

If you're coming for a drink, come early. Nottingham pubs always close at 10.30. (This makes for pretty wild New Year celebrations) just as the four pint finger tingle is creeping up on you — more importantly just as your mate finally going get his round in — you are gently (1) cajoled on to the cold Nottingham streets.

But as one pub closes, so two clubs. And you're prepared to dive into the piranha pool of activity that is Nottingham at night, picking your way newly New Delhi decorated pavements and through gaggles of girls clip-clipping to the bus stop, the choice of clubs is astounding.

There are very clean cut, after shave and advocat clubs (Madisons, Easy and Libertys), but Nottingham's claim to fame is the Garage. A labyrinthine collection of dingy bars and low-ceilinged, low life dance floors, there's hip hop and funk upstairs, be-bop punk downstairs with five bars in between. There's also a bizarre door policy based entirely on footwear. I've not yet worked out which shoes they especially object to, but play I'd peck your trusty, dusty DM's.

Nottingham is bursting out of a nutshell. And not a mention yet of Forest, Rock City or Yates Wine Lodge. You'll have for yourself, don't mention Robin Hood!

TUCKER

music scene has been a dire straights for years, but recently been given a much needed kick up the backside by the appearance of Phil, old guard promoter and manager of Russell's Bar, Rus-



Photograph by Maria Bestwood

Clint Bestwood And The Mescal Marauders in action.

sell's is minutes from the city centre but far enough away to keep the weekend thugs out of the picture. Thanks to Phil's live music policy it's now possible to see a band nearly every night, free.

Many bands have crawled out of the woodwork: The Dinosaurs, The Joints, Charnel House, Suicide Dance, Fairground, Shave Tail Temptation, Clint Bestwood And The Mescal Marauders, Apache Dance, Lipstick Killers, Big Bandit, That Sucker Punch, Marcel Marceau Sound, Dream, Every New Dead Ghost, Scarehunters, Roads To Rome, Animals Of Leisure, Sir Boy Federation, The Legendary Dolphins and The John Noakes Experience name but twenty.

As is often the case, many of these bands are a good argument for euthanasia, consisting of ageing musos desperately trying to up-date their act. Even some of the younger groups feature that despicable Trans-Atlantic bland sound carries the power of a non-alcoholic punch and is an ideal beverage for major label A&R.

Of the better groups, Apache Dance appear to be U2-derived drivel, while Shave Tail Temptation are an unholy alliance between Sique Sique Sputnik and George Formby. Fairground have recently dropped their Talking Heads' affliction, trading it in for some second hand Doors and Bunnymen albums. This makes them slightly less pretentious but still not very original.

Clint Bestwood And The Mescal Marauders are currently talk of the town. A ten-piece comprising Howdy Boys, The Meda, Perfect Party, One Million Fuzztone Guitars, Infant Crocodiles, etc, they've been bands than a hot AC30. They like a drink or 12 and it shows in their shambolic performances verging on genius: The Marauders make The Pogues look a Temperance band. They play C&W covers almost adequately and their spiritual reference points the three giants of country music — Johnny, Jack and (Johnny Cash, Jack Daniels and Jim Beam). Together they provide a sour that kicks like a cowgirl at her first dance.

Catch them, there's a hefty reward to be had. PAUL EDMONDSON

## WATFORD

# Filling in the gaps

WATFORD has been the butt of many a Londoner's joke for years. Some consider it a fringe part of the capital, while others prefer to believe that Watford inhabits its cosmos and marks the last signpost

to nether regions.

In truth Watford is 20 minutes from Euston (by train), and is just a step two from mega-city hustle. A large proportion of the population is young and affluent, almost every

bar is sculptured to appeal to a youthful patronage.

The young around modern pubs, clubs such as Paradise Lost (a glitzy, sterile meat market of the Hippodrome mould), P.J.'s (Cheers reincarnated), and Crowns.

Saturday sees a regular ritual march to and from the Vicarage Road football ground to support a prime example of community spirit. It's all very civilized with family outings, lots of etc, and (perhaps not entirely due to the

heavy police markers), no trouble whatsoever.

Watford has its heroes — Elton John, of course, who must of the best public relations icons the town has ever had. There's the 'I to school with/cut the hair/once got drunk with/saw him with his trousers down/George Michael' syndrome.

Despite traces of the London ice, The Watford Zone is often a void of indifference, although a relatively safe and often mildly stimulating place to live.

DAVID CURRIE



# station to station

DUBLIN

## All cold on the Irish front

THE climate has never been as cold in Ireland as it has been this winter; mind you, the weather hasn't been so good either.

Socially, politically and financially, the climate has been rapidly deteriorating, and looks set to continue this way.

The Government are about to fall from office, the social calendar is almost empty, and with a new budget on the way the hard earned wage packet is about to become even less meaningful. The constant Irish media obsession with the 'despondent Irish youth doing little or nothing to help themselves or the country', looks set to boom.

As the popularity of Premier Garret FitzGerald diminishes daily, (both with the electorate and his own party members), and the present balance of power held by the Fine Gael/Labour coalition is just one seat, the Irish people are assured of an election during the next couple of months. It could take place in January. A change of government, in favour of Fianna Fail and their leader Charles Haughey, looks imminent.

Just as certain and casting a dark shadow over the country is the daunting fact that a new government will bring along a new budget. Most likely to be hit are the usual necessities — drink, cigarettes, petrol (for which we are already paying £3 per gallon), and of course a hike of the taxes on such items as records and concert tickets.

Apparently the Government are under the impression that it's the young people of the country who have all the wealth. A sobering thought, considering the £1.50 plus that we pay for a pint of beer today will probably rise just when the holiday season is coming along.

On the entertainment front, December and January are no different to any other years... empty. With only two sizeable theatres in Dublin, the choice of entertain-

Courtesy of the Irish Tourist Board



Trinity College, Dublin.

ment is extremely limited. The Olympia Theatre (capacity 1,800), is presenting the children's musical *Bugsy Malone*, while the Gaiety Theatre (capacity 1,500), sees Maureen Potter (Ireland's leading female satirical comic), starring in her 21st pantomime.

Rock and pop fans, familiar with Dublin's lack of concert venues (and only one of these capable of holding crowds bigger than 8,000), have very little to look forward to. The main attractions are (wait for it) A-Ha, Joan Armatrading, Suzanne Vega and Husky Lewis. And The News. Fans of a heavier brand of sounds can get their denim and leather out for Magnum and Trojan, who appear in January.

A much awaited announcement is the line-up of acts to appear at Ireland's premier rock festival in Slane village next year. There's tremendous speculation surrounding the line-up, with hints that David Bowie, Dire Straits or The Rolling Stones could headline. The one day event should draw 85,000 people; an official announcement of the line-up is expected in late January.

Cinema-wise, there are very few new releases expected in December, although there will be a large number of titles left over from the Dublin Film festival which finished in November.

By the first bells of 87, or even at the end of January, Ireland will know who's to govern them for the next four years. There again, maybe they won't. Either way, it's not going to bother most youngsters, for Ireland has a very low vote count with under 25-year-olds.

The silly season will come and go, the climate will remain cold, the bars, price increases and all, will remain full and the mood for the best part will be as jovial as any other bleak winter. We've grown well used to them.

GARY O'CONNOR

NORWICH

## The boomtown bats on...

NORWICH is fairly busy during December, with a mass of events taking place at the Norwich Arts Centre.

Housed since 1978 in a converted church, the NAC was formerly known as Premises and was originally a haven for hippies and vegans. The name change has signalled startling innovations (meat on the menu and CD-generated muzak!), but whether this is more than cosmetic surgery, designed to give the place a higher profile, remains to be seen. Nevertheless, the NAC is always worth a visit.

Forthcoming NAC events include the New Photography exhibition (1-23 December) featuring top photographers covering the spectrum from Vogue to I-D, while Review (5 December) are a quick fire satirical company. Celebrate (or obliterate) the approach of Christmas at one — or both — of the NAC parties (19, 20 December).

NAC also provides local bands with an accessible venue. Newcomers — like Dig Those Giant and Browning Version — look to join established names like Gee Mr Tracy, the Norwich music scene. Wide-eyed and

Gee Mr Tracy — Brick Smith

NEWCASTLE-UNDER-LYME

## Stoking up the Smellies

NIGHTLIFE doesn't abound in Newcastle—Under—Lyme. Most of the hot-spots are to be found above sewer drains and outside chip shops, but if you're desperate you can try Place (which has been around for ages), Shelleys, a relatively new and alternative night-spot in Longton. Fuzzbox having a Christmas Fancy Dress at Shelleys in December.

Other gig highpoints are Spear Of Destiny (Hanley Victoria Hall, 20 December) and the return of Gary Glit-

ter (Hanley Victoria Hall, 22 December).

The town has a friendly atmosphere, best appreciated on its market days (Monday, Friday and Saturday). A few years

back the place abounded with Fribs (nee Hippies) from the University Of Keele, but sadly Keele is now full of very conservative foreign and business students. The few latter day Fribs that have been re-named 'Smellies' and they mingle with a mish-mash of fashionable-adolescent-peer groups who adopt various poses around the town.

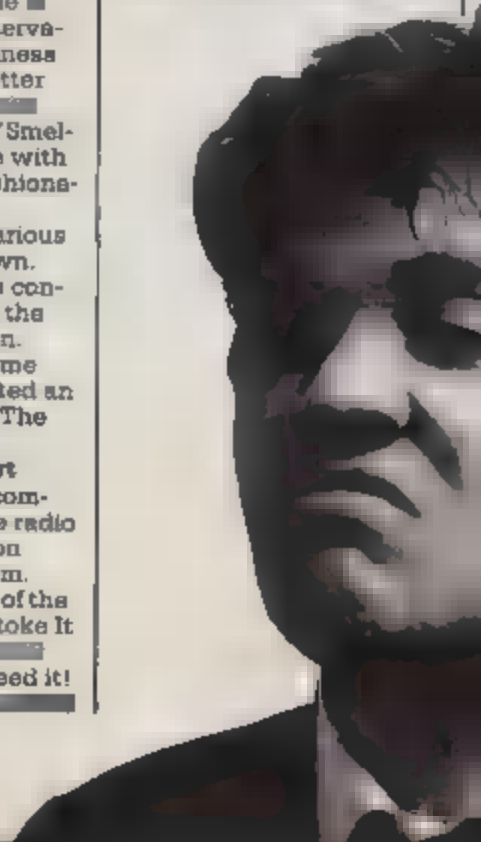
Despite the town's conservative air, there's the odd hint of innovation. Newcastle-Under-Lyme College just started an intriguing course on The Beatles, while Radio Stoke's Stewart presents a highly recommended alternative radio show, 'Stoke It Up', on Tuesdays, 6pm to 7pm. Compared with most of the local radio muzak, 'Stoke It Up' is a dose of and by gum do we need it!

GARY

Radio Stoke's



Principal Photographical





legless, GMT specialise in songs full of painful puns and pleasurable word play — nonsense rhymes containing an off-centre insight.

For national bands look no further than the **University Of East Anglia**, the best in Norwich. In December UEA present a superb reggae package headlined by **and** **bie** (2), plus the **Human League** (3), **Hawkwind** (5) and **Gary Glitter** (12, 13).

NAC and UEA aside, smaller venues (in the form of pubs and clubs) also promote an irregular supply of gigs with the emphasis on rising indie bands.

Meanwhile, the spirited Norwich Venue Campaign (supported by a six figure grant), forges ahead with building a major social and musical centre. The building has a projected opening date of September 1987 and some observers — notably the arts listings magazine **City Wise** — have detected a trend in all this activity: Norwich is the East Anglian boomtown powered by commercial expansion and improved communications.

To get a proper perspective however, you to set this swell of optimism against the steady decline in job prospects. A quick look at the city's graffiti says it all: I spotted a pavement drawing entitled *Something To Brighten Up Your Day* while nearby daubed on a wall was 'Buskers demand double money on Saturday. Pay up or else'.

A sign of the times: unwilling to stand and wait, the other content to be walked over. The writing is on the wall (or on the pavement).

## LIVERPOOL

# Santa's sack and Cilla's back

ALL right, here we go: Santa is on his way with the usual sack of goodies and should just about arrive at the usual time, provided the police don't stop him for shooting up...

It's the old familiar routine, you spend 360 days avoiding certified gheks, and what happens? They all end up starring in the Xmas panto. Pull back the screens and cue **Cilla Black** rubbing her enormous shoulders against Aladdin and his wonderful lamp at the **Empire** for six weeks from 18 December. And to add insult to injury, **Lindisfarne** (ask your Dad) bring their Christmas show into the Pool on 8 December.

'And what did you get for Christmas little boy?', asked Santa.

'Well I got Derek Hatton by the balls, and I'm putting them somewhere safe 'til after the General Election,' replied Neil.

However despite this nasty accident, rumour has it that Derek had foreseen losing his manhood, and with the aid of modern technology transplants or banks cannot be ruled out this moment. So we may not have heard the last of the Big M in Merseyside.

On the film front there's rumours about a multi-screen cinema complex near the newly transformed Albert Dock. **Glenda Jackson** is also in town working *Business As Usual* (directed by Lezli Ann Barrett), so have those Equity cards at the ready.

Oh, and here's the main item of this report — **A-Ha**.

That's it for now.

NEIL HUGHES

GOOD or bad, there's always something happening in Liverpool.

Every year we have an annual crisis, or three. For the few years, there's been the 'budget crisis' (where's the Council going to get money from?), and since the abolition of Merseyside County Council there's been the 'funding crisis' (where are the theatres going to get money from?). Then there's the football season, let alone The Beatles' Convention.

Since the days of punk, Liverpool has plenty of rehearsal recording studios, radio programmes,

Clarke Alexander  
'Letter To Brezhnev'.



Liverpool's Half Man Half Biscuit

Photograph by Brian Mather

and record (Probe Plus — home of **Half Man Half Biscuit** — being one), but live venues are currently a bit thin on the ground. Clubs and go with alarming regularity these days, though the **World Downstairs** the **Royal Court** is a good free night with local music, while the **Monro** in Chinatown is taking over as the hippest, if intermittent, pub venue in town.

Theatre is prominent in Liverpool. There two well-known producing houses the **Playhouse** (which celebrated its 75th anniversary in November) and there's the trendy **Everyman**. They're not just for the culture vultures either. Both try appeal to young people, and generally manage it, but best of all they both have very good youth theatres where you can do it for yourself.

It could lead somewhere. **Cathy Tyson**, star of the film *Monsi Lisa*, started at the Everyman Youth Theatre, as did several of the *Brookside* cast.

Liverpool's contribution to our small screens covers comedy and drama as well as soap, of course. And then there's the big screen too: *Letter To Brezhnev* took the film world by storm last year. Its Scouse star, **Margi Clarke**, claimed the time that 'everyone in Liverpool has a film script in their back pocket'.

A lot of people would like to think they have. It's not always a good thing: there's a lot of what playwright Willy Russell calls 'art in the head' around.

Liverpool people do tend be wits, half-wits or pre-tenacious prats. That's thing that the TV comedy *Help* got right. But at least nobody has the monopoly on doing things. Willy Russell started work as a hairdresser and got into theatre via folk singing. Theatre, music and the rest belong in the same world here, and whether it's writers' groups, Youth Theatre, a Mersey TV training scheme, a band, the possibilities are all there.

PENNY KILEY

## EDINBURGH

# Learning to fling at two

EDINBURGH is alive every August for the International Festival — a jamboree of theatre, and cabaret — but Scotland's capital is amply endowed with year-round leisure pursuits, trivial or otherwise.

The 3,000 seater **Playhouse** is the largest theatres in the country and is a prime venue for rock tours, often hosting a band's only Scottish date. Recent Playhouse visitors have included **Big Dynamite**, **UB40**, **A** and **The**

**Communards**. The **Psychedelic Furs** appear there on 16 December.

The Edinburgh club scene is ever-changing, but of the more established locations, **Coochie Club** continues a hip champion of alternative, non-pop rock music. The club features new and exciting live bands on Fridays. **Fire Island** is the city's largest liveliest gay, while **Amphitheatre** and **Zenatac** are highly rated straight discos.

staunch supporters of local cinema and although there have been the inevitable closures north of the border the average Scot will attend the cinema three times more often than his English counterpart. Edinburgh is fortunate in having not only the Cannon and Rank chain but a number of enterprising independents, including

the recently reopened **Cameo** the **Guardian Lecture** with director **Martin Scorsese** early in the New Year.

Current mainstream theatrical offerings are less than edifying (a Cinderella panto and a live version of *The Muppet Show*), but there are innovative and influential theatrical establishments such as **Workshop**.

Edinburgh has good sports facilities with the **Commonwealth Pool**, **Meadowbank Centre** and **Hillend** dry ski slope on the city outskirts plus a host of gymnasium and a burgeoning of martial arts clubs. On the spectator side, there's the rugby stadium at Murrayfield while the traditional New Year clash between city football rivals **Hearts** and **Hibs** is generally a sobering experience for at least half

the crowd.

The city is positively overrun with restaurants and pubs, and **The Athletic** ('The Diggers') serves the pint in the world. With the admirably relaxed and liberal licensing laws even if you are at a loose end it's possible to drown your sorrows at virtually any time of the day or night.

ALLAN B.

Do you want to write for **Shropshire**?

the city is positively overrun with restaurants and pubs, and **The Athletic** ('The Diggers') serves the pint in the world. With the admirably relaxed and liberal licensing laws even if you are at a loose end it's possible to drown your sorrows at virtually any time of the day or night.

Shropshire, 378 108.





He Said Crime (1983): 'This was my first major work in Bristol,' says Delge. 'and it got me a lot of work. It's outside the Tropic Club — the manager gave me permission to paint there. The title is self-explanatory.'

The derelict walls of Bristol are a gallery for the works of graffiti artist 3 DEE. He took photographer BEEZER on a guided tour to look at some of his surviving pieces — but many have since been wiped out or painted over.

**D**ELGE is a graffiti artist. He's 21 years old and he lives and works in Bristol under the nom-de-can of 3 DEE. Delge reckons he was the first serious graffiti artist in the country; his first forays into the streets with cans of car paint were in 1983, soon after the closure of Bristol's famous Dugout club left the city with no real entertainment except for a flourishing hip-hop scene.

Although much of his work is commissioned, Delge carries on with the illegal 'sprays', and it's having to concentrate on work while risking a fine or even imprisonment which keeps the adrenalin flowing. His illegal works are, he says, more important than the commissions which subsidise them. 'I like the excitement, the buzz. With commissioned work there's no atmosphere.'

Delge has been arrested twice. The first time, in 1984, he was fined £125; the second time he was fined £40 and had a taste of the Government's 'short, sharp shock' policy. It was actually more of a long, dull pain in the neck, since he had to go to an attendance centre once every fortnight for 16 weeks — but it hasn't deterred him from committing more crimes, though he's more careful these

days to use lookouts. Next time he's caught, Delge reckons, he'll be put away.

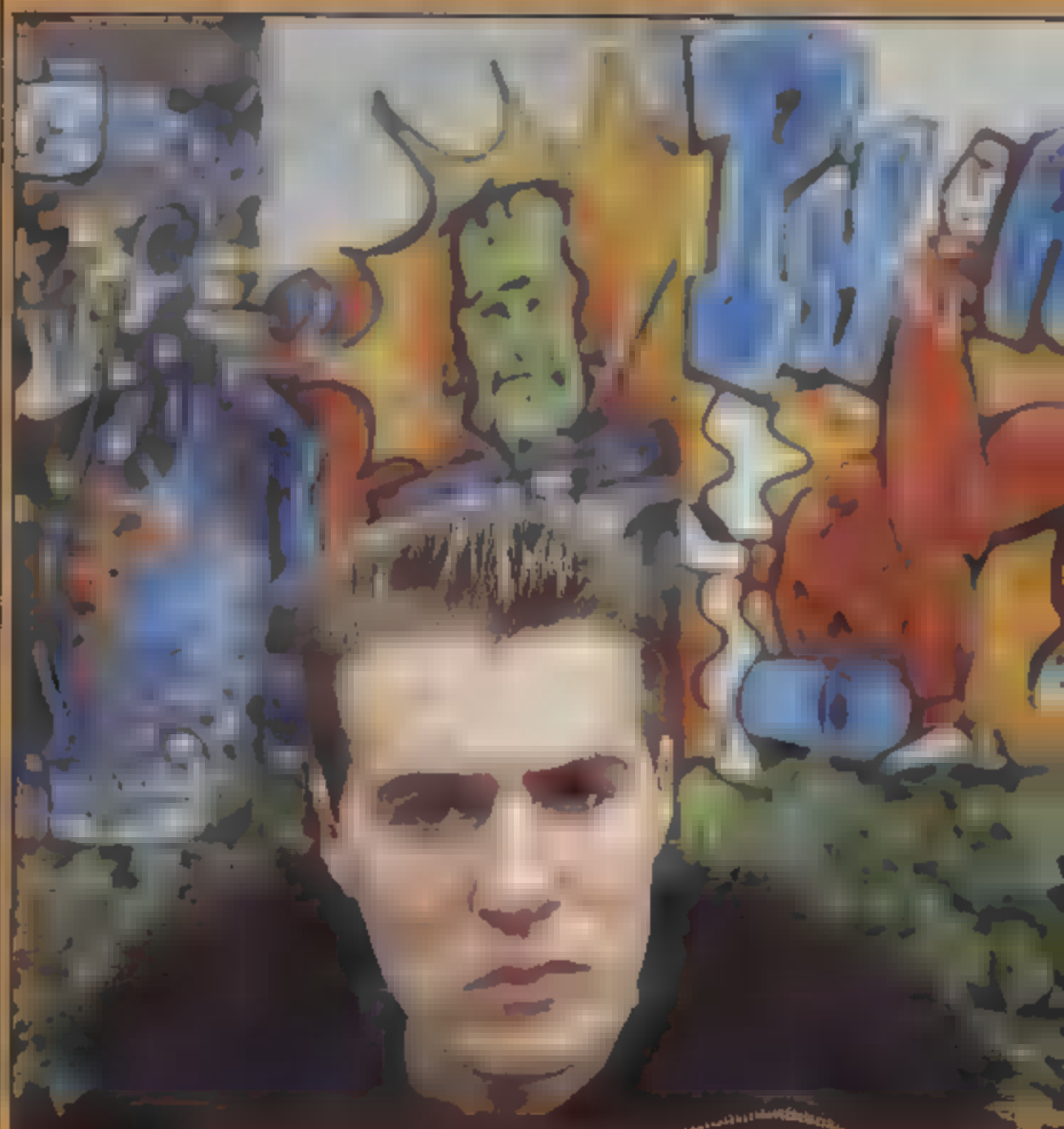
But he says it's not vandalism. 'I'd prefer to call it positive vandalism — graffiti art has had a bad press, and some kids don't help by just going round spraying their names on the walls, but all I'm doing is brightening the place up. There are worse things happening.'

Delge mostly uses car paint for his murals, but it's unreliable, and if he could afford it he'd use Buntlack, a German art paint which costs around £6 a can.

But his main problem at the moment isn't money. Delge says he's running out of walls. 'I only choose walls which are isolated. Painted surfaces are best — the spraypaint sinks into brick walls. Sometimes I've had to paint a wall before being able to spray a mural onto it.'

Delge is a founder-member of the Trans-Atlantic Federation (slogan: 'United In Crime'), which links together artists from Bristol (represented by Delge), the Bronx (represented by Brim and Bio) and Birmingham (represented by an artist called Goldie). An international exhibition of graffiti art featuring the TAF and American artists is planned for Birmingham in 1987.

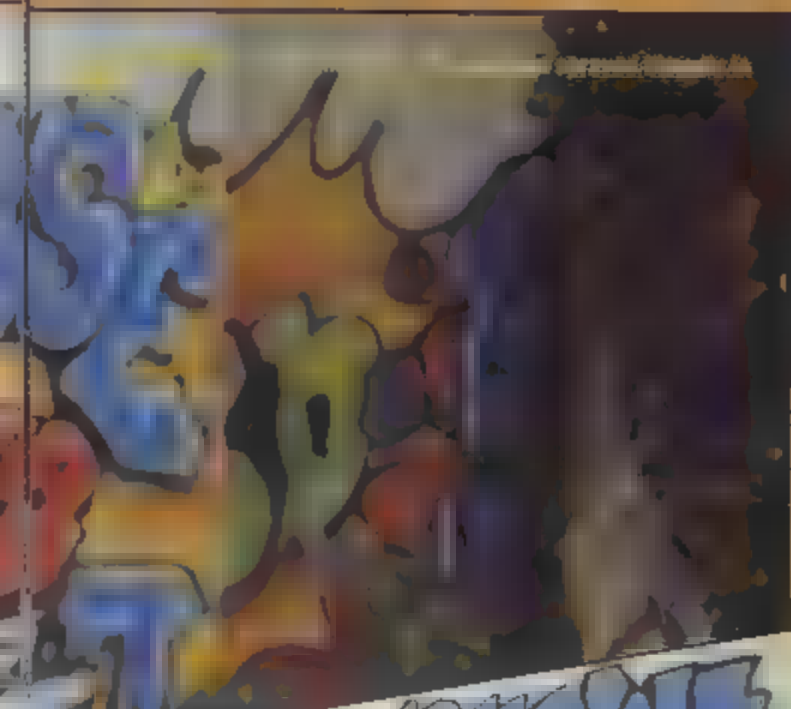
# LET US S





# SPRAY

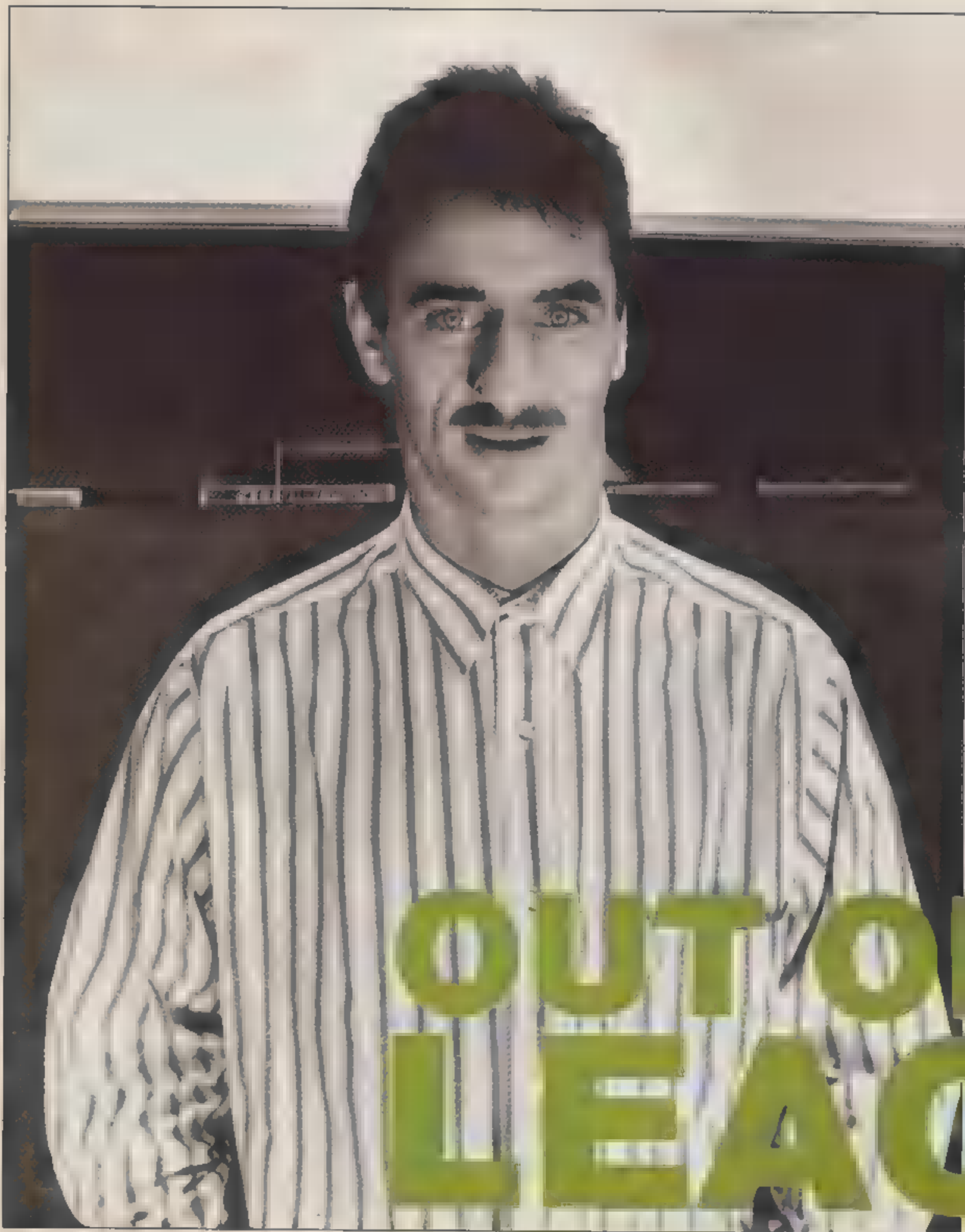
Serious Art (1986) is Dalgety's most recent work. 'I wanted to do something that was just paint on the wall, it looks too loose, like it's going to take over. Canvas is the only way to contain it. It was inspired by the graffiti I saw in the streets. There's no great thought behind it, it's just serious, hence the title.'



coming out of  
all end in tears.

LM







**S**O this is what happens 'behind the scenes' at Anfield: Kenny Dalglish, still in his muddy kit, is hovering outside the dressing room, where his players are changing after the morning training session. Ronnie Whelan's talking into a radio reporter's microphone and trying not to laugh at Bruce Grobbelaar, who's pulling stupid faces behind the reporter's back. Outside in the reception area Steve Nicol's picking up a few boxes of nappies from one of the office girls ('yours are the ones in the orange boxes, the green ones are Kevin MacDonald's'), while Mark Lawrenson waits on patiently. Perhaps he's picking up his wages — it is Thursday, and that would explain the massive lorry in the car park.

Finally Ian Rush am along the corridor. He opens the door of the treatment room, feels for the switch and plunges the casualties into darkness before carrying on, chuckling at the shouts of those inside.

The most remarkable

Rush, of football's prolific strikers, leaves Liverpool of 1985 season for a three-year, three-and-a-half-million-pound contract to Juventus in Turin. But LOWE discovered, the self-effacing Welshman untouched by wealth and fame, the field and recent autobiography. Picture by DAVID CHADWICK.

thing about Ian Rush is how ordinary he is. With his shabby jeans, cheap shirt and bitten-down nails he is a distinctly unimpressive figure. Yet he is arguably the best footballer in Britain. His blistering pace, awesome finishing power and unerring knack for sniffing out the slimmest of goal opportunities have been vital factors in Liverpool's dominance of English and European football in recent years.

They have also earned him a three-and-a-half million pound move to Juventus and ensured that he'll be a wealthy man for the rest of his days.

It's as good a reason as any to join British football's elite-in-exile but not the only one, explains Ian as we walk down the tunnel, past the legendary 'This Is Anfield' sign and onto the 'hallowed turf'.

'The main reason I want to move to Italy is that I'll be playing with and against the best players in the world. Of course, money's a factor, but by no means the most important one. I've already proved I can play in the English league, we won the double last season and I've achieved everything I can here.

'Now I want to prove myself against the best in the world. Playing for Wales I haven't been lucky enough to play in the World Cup or the European Championship, and I think that bigger challenge.'

The defection of Britain's best footballers, lured to the continent by the rich European giants, is a worrying problem for the British game. Of course the huge transfer fees soften the blow for the clubs' directors, and for the players a million smackers in three years is a pretty effective cure for homesickness. Inevitably it's the fans, deprived of the game's brightest attractions, who suffer the real loss. Rush agrees that it's a problem, and one that looks likely to escalate.

'Obviously it is bad for the game here that the best players are moving away but it's inevitable, especially now that English clubs are banned from Europe. I think that's the main reason — all the best players want to be playing in European competition and they should be. It's ridiculous, though.

'Clubs like Liverpool and Man United shouldn't be selling off their best players — they should be buying them, because they are the

best clubs. When English teams were in Europe there was always one of them which got to the final or won the trophy. The likes of Barcelona all them, they're not as good as the English sides, they shouldn't be able to just come in and take the best players away.

'I suppose it's because they've got more money, but I think something else is wrong, the way they do things.'

After posing for photo-

graphs on the pitch, Rushie us up to the trophy room, a vast treasure trove lined with glass cases stuffed with the rewards of 20 years of consistent success. Pride of place is given to last season's haul: the Canon League trophy and the FA Cup.

On the way up we pass Bob Paisley, the manager who first signed Rush to Liverpool in 1980. He looks as dour and miserable as ever; in fact he's still one of the sharpest, shrewdest men in the game.

'When Liverpool first wanted me,' recalls Rush, 'I turned down the move because I didn't think I'd be good enough to make it at such a big club. And when I eventually did come I hated it here. But I got my

house I live in, the car I drive and all that, but I'm still exactly the same person. It is easy to get carried away by success but you've got to remember that there's no way you're going to be at the top forever, and if you start getting too big for your boots you're going to come unstuck.

'And the people here, the people at work, they just treat you like a normal person no matter how great you might think you are — that helps you keep your feet on the ground.'

It is bad for the game that the best players are moving away but it's inevitable, especially now that English clubs are banned from Europe.

My lifestyle may have changed dramatically over the last few years, but I'm still exactly the same person.

first game in the first team after about six months and it didn't take me long after that to get established.

'Obviously coming to a place like Liverpool from Chester was very hard at first, but you've just got to forget about the fact that it's a huge crowd and a big club and just concentrate on getting in the team and playing well. And I think it'll be just as hard to adjust when I go to Italy. The thing about Liverpool is that it's such a down-to-earth club.

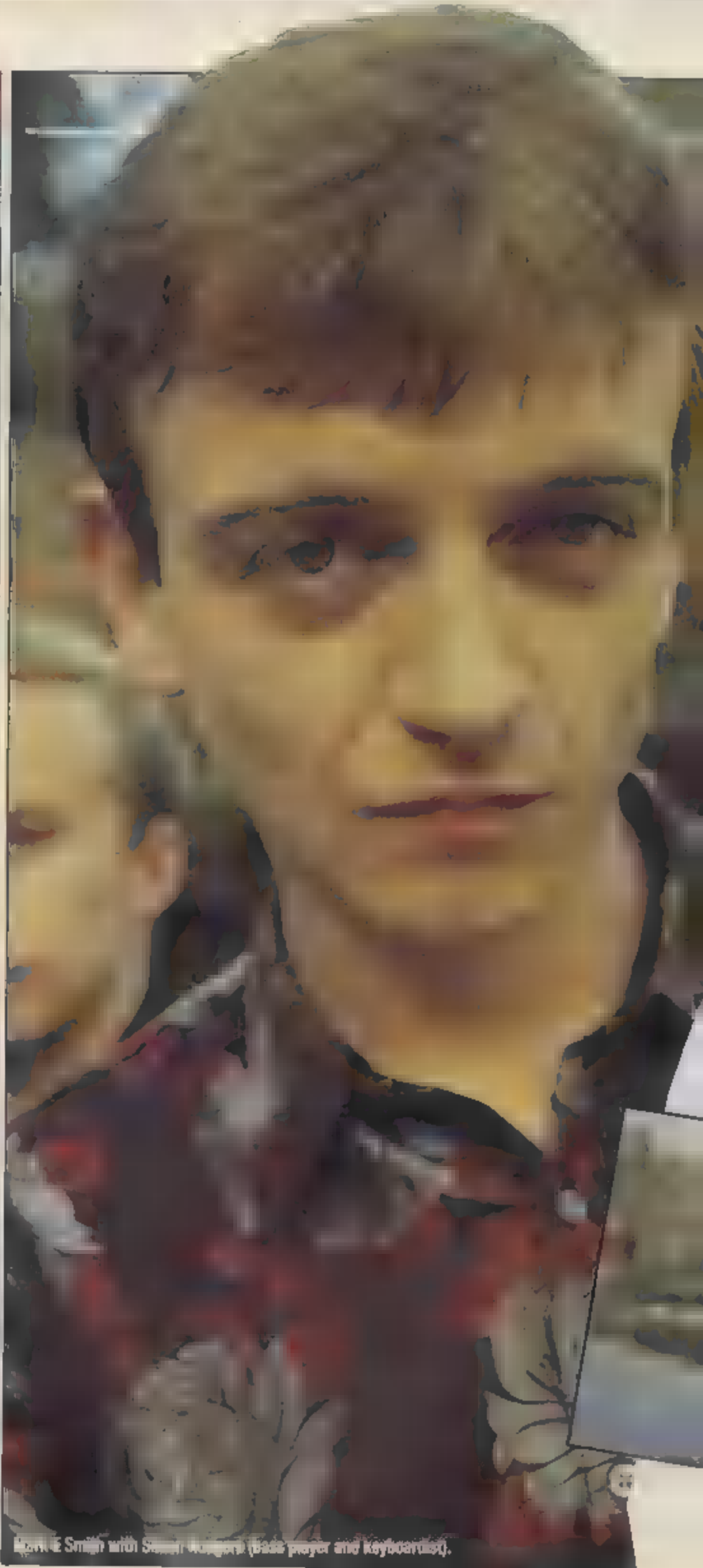
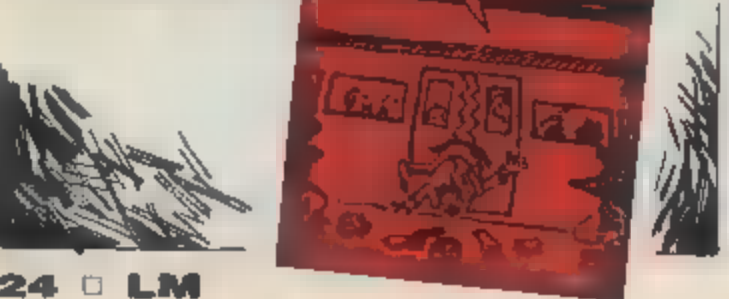
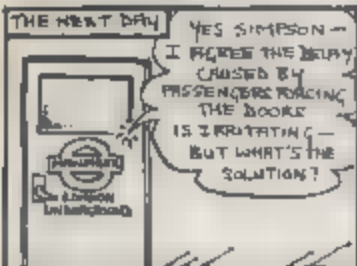
'My lifestyle may have changed dramatically over the last few years in terms of money, the size of the

Outside in the car park, Ian Rush stops to sign autographs for the waiting gaggle of fans before speeding off in his sleek black Porsche. On the bus on the way home I come across this great passage in his autobiography (Rush, published in paperback by Grantham, £2.50)...

'Saturday night was the big night out. We'd have a few quid in our pockets, my mates and I, and we'd blow it on a good drink — and, as often as not, a good fight to end the night!'

Even millionaire sporting superstars are just like the rest of us really.





Kevin E. Smith with Simon Wolpert (bass player and keyboardist).

# CRISP SMITH

**RICHARD LOWE** — our **CRISP** in London with a tape recorder and a portion of chips — tracks **CRISP** rise of **THE FALL** captures **CRISP** of the latest nuggets in that ever-expanding volume of work, **THE Thoughts Of Chair-Mark**. Photographs by **BEEZER**.

**M**ARK E SMITH is a happy man. His group The Fall's last single, *Mr Pharmacist*, was their most successful ever. It got to 75 in the charts. Their eight year career had hardly been a staggering commercial success, but The Fall have managed to maintain a loyal and consistent audience for their peculiar brand of rock 'n' rant music.

'We usually manage to sell about 20-40,000 copies of each record,' he says. 'We do all right. We're not exactly in Rolls Royces yet, but we make a decent living.'

Indeed, The Fall's latest LP *Bend Sinister* entered the charts at a respectable 34 at the time of writing, and it's this august body of work that Mark is here to discuss, particularly some of the more curious song titles such as *Shoulder Pads*, *Terry Waite Sex* and *US Eighties And Nineties*.

'*Shoulder Pads* is just about a lot of different people and why I think

they're twats — there's two parts to the song, one on each side of the LP, but really I could have written about a different song on that subject. I suppose it is an odd title; it's an American football term and I can't stand American football. It's so boring and complicated — like a sort of moronic chess.

'*Terry Waite Sex* isn't about the Terry Waite, although I dislike him intensely; we were in this pub in Stockport and there was this drunk there called Terry Waite and I noted down all the things he was saying and used them for the song.

'*US Eighties And Nineties* is about America and how it's changed over the years. When I've been there before it was the freest place I'd ever been to in my life, but the last few times I've been it's been a very oppressed place — as bad as Russia or somewhere.

'Have you ever been behind the Iron Curtain? It shuts you up. I've been to East Germany and Yugoslavia — horrible places. I suppose they have a better

standard of living than we do, but that standardisation of life is a danger. Everybody wears brown pants and everybody wears check shirts. That's why I don't agree with socialist views. I don't think turning Britain into East Germany is going to solve anything; it'll just make things worse.

'And those bands that go on about socialism, those Red Wedge people, they

Have you ever been behind the Iron Curtain? It shuts you up. Everybody wears brown pants and everybody wears check shirts. That's why I don't agree with socialist views.

don't really know anything about politics — they don't know anything about history or 'owt and I think they do more harm than good. And the way I see it, it's dangerous because this year it could be the Nazi party and they wouldn't know any different.'

The Fall, however are not averse to playing the odd benefit. They recently played an anti-apartheid gig at the Albert Hall with The Smiths and even played a benefit for Derek Hatton's legal battle fund.

'We insisted on being paid for that. We're tramps, we're working class people doing a job, so why shouldn't we be paid for it? I'm not a socialist but I think it's wrong the way that guy was persecuted, especially by the Labour Party, and he's only going

to be replaced by some line-toeing middle-aged fellow who's not going to do anything for the working class people of Liverpool.'

A staunch Mancunian and a man with such songs as *The Unlucky One*, *Rise Again* and *Lucifer Over Lancashire* in his repertoire, Smith nevertheless refutes the suggestion that he's one of that most irritating of breeds — the Professional Northerner.

'I'm always accused of that, but it's just not true, it's just something that's been tagged on me over the years. I don't dislike people who come from the south. It's terrible to say things

like that; that northern thing is getting very tiresome.

'I thought what Edwina Currie said about northerners was outrageous, though. I mean just look at these Londoners; they're knackered, aren't they? The water's shit and they live in horrible overcrowded conditions. It's hilarious. And if you go to Newcastle they're all so revoltingly healthy it makes you sick, — they all running and everything.'

With 87 just round the corner, the media is getting starry-eyed and nostalgic about the 'heady days of punk rock'. Smith (a bit of a legendary punk veteran), has an interesting viewpoint.

'All this punk retrospective stuff is just a media hype — The Fall haven't been going for 10 years, a start, and nor have a lot of

the other bands that are getting lumped into all that stuff. Like we did this Tenth Summer thing in Manchester, which meant to celebrate the tenth anniversary of punk and there were bands like us, New Order, The Smiths, OMD, The Virgin Prunes — none of those bands have been going ten years, it was all a bit soft. It was a nice day though.

'People care about us or gave us a hand when we were starting out; The Buzzcocks helped us out a real lot in them days but they're the only ones who did. I must admit I'm more into all those groups now than I was then, especially Sham 69 — I saw them on the telly again and they were great, pure vaudeville, like a comedy act or something. But I'm not into that glorifying of the past. I'm more interested in the present.'

The present for The Fall is a tour of Britain and America ('we're treated more like demagogues over there, it's like doing a lecture tour or something'), and then this month a new single, as yet untitled, which will coincide with, and be based on, a play, written and performed by The Fall themselves.

'The single will be the title as the play, and it's all about Pope John Paul I, the one who died after about 33 days. I wrote the play, we'll all be acting in it. It's based on this book I read about him which reckoned there was a conspiracy to murder him involving all these Italian fascist guys and this bishop from Chicago. Apparently the night before he died he'd made this list of people he wanted to get rid of in the Vatican. It's all contention of course, no-one really knows if it's true or not. Things like that fascinate me.'

Doubt if it'll make number one in Italy though.





# TONIGHT

**CURTIS HUTCHINSON** drops a spanner and gauges to take a walk on the moon set of **SUPERMAN IV**. During his lunar walk he meets up with special visual effects maestro Harrison

**C**HRISTOPHER REEVE scratches his

up. A set decorator is despatched with a wheelbarrow and touches to the set. Reeve confers with director Furi about the scene they're preparing to film: Krypton's most famous son whizzed through space as a stricken Soviet

on the set for one of Superman sequences, a lunar-based and his new nemesis, the Fear Man. Connery, Christopher Reeve has never say never again. Hay was

Superman film in Reeve has been flexing his wings a little, most notably on stage. His film work has been (His last movie, *The Navigator*, wasn't even released over So why the volte

Apparently the tempo was too after he assured that he could have some creative control of the And perhaps the money was too good to refuse

I wanted to get the old enthusiasm back, and to do that I had to have some confidence. Reeves

insistence, Superman now any issues, even if it does mean the break ing his mandate of non-interference.

'It's obvious,' Reeves says, 'someone who can really bring within the framework of a fantasy

world.' Instead, putting the the red trunks through identical paint-by-

series is generic, and this probably explains the great audience fascination with

into the permanent great if you're interested in on a human level. Much more fun, is the guarantee of the latest in hi-tech SFX.

Unlike Rar Jones Bond Superman can do the impossible and like Harrison shaw, the Visual Special Co-Ordinator on this movie, to make the impossible look possible.

It's a bit of an American born the near-legend Peter Ellenshaw, the man who worked on *Black* an Oscar for his engineering

cited as an early by Steven George

Harrison's pedigree is no less distinguished. His with Dad on Walt Disney's SF spectacular *The Black Hole*, Harrison estranged himself as a kid on *Star The Empire Strikes Back*, *The Man* more recently,

epic, *The Space Knights*.

very busy moon set at Cannon's Elstree Studios. Harrison

responsibilities behind the scenes on *Superman*, explaining the between visual effects and special effects.

'I'm supposed to be in charge of visual effects which is a from special effects,' he says. 'Special effects usually refer to physical effects like explosions and with this particu-

wires and flying him through the set.

'On the other hand, visual effects things that died in

For example, Chris Reeve on wire you actually see the camera. In visual effects will get of it later. If we shot

gesturing toward the lunar landscape before us, 'we also see things off the set. We then have to add a

of moon. Anytime you combine two pieces of film then it's a visual effect.

'The terms 'visual' and a bit technical, isn't it? What are



shots refer to paintings that are sometimes done on glass. They're photographically you can match live action and some full-size set location and

thing,' explains Harrison. 'Theoretically you don't join.'

A good example of this comes in the climactic scene in *The Dark Knight* where Darth Vader are battling it out with light sabres on a catwalk riding over a bottomless chamber. Beneath the duellists fact, one of Harrison's matte paintings.

Harrison also won Superman's flying shots once they're in the can. For this movie he's using a new approach.

'On the first three *Superman* films they utilised front,' he says.

They behind him. With this we've chosen to use blue screen for our composites. With a blue screen you put somebody in front of blue place material and you're

mate the blue in the

because he's mostly dressed in very legs and arms don't disappear. It can be touching, which is called *matte painting*.

*Superman IV* might be breaking new ground (it's

*Superman* from Cannon Films, and the first in the series not to be shot at

but Harrison that the new producers have taken great pains to reassemble the original principal cast members.

Gene Hackman makes a welcome return as

D.A. Margot

got Mar. McLure faithful photographer Jim Olsen and Ja

the *Daily Planet*. The film crew is mostly British.

'We're continuing the tradition of the first three which were shot here in Bri-

would have been foolish to have made the fourth one somewhere else, that's

of 'Don't it's no ken'.

You're talking about a great number of technicians who worked on the three, and the excitement on first day Chris flew, it was so effortless, can

appreciate what our work and research and development went into first one. We have people like Bob Hartman whose is flying. He knows exactly where to put the crane and M,

could go Chris, To this anywhere else using a w would be

Surprisingly, Harrison hasn't worked up any new optical tricks for this movie.

'We're really conventional things, the difference is the

ake,' he says. 'This is the I've

worked on, whereas other people on the show

worked on all three, so my choices of how to do some shots may be different from previous choices. That's the

Harrison had the work on this

'I've seen them kinda times

says, 'I have an eight-year-old son who is a man fan and he's seen them many more times than I have. He knows

to know about them.' Harrison comes to *Superman IV* fresh from the

# Supermen, one and all

## SUPERMAN — THE MOVIE (1977)

Directed by Richard Donner

'You'll believe a man can fly', ran the blurb on the posters. And sure enough we did.

The drawn out opening outlines just about everything you ever wanted to know about the infant Kal-El, his dad Marlon Brando (horrifically over-paid), the dying planet Krypton, 3 banished criminals and the transformation of Clark Kent from hick Kansas boy into Daily Planet hack.

That's a lot of plot for half a movie. But somehow Donner keeps the narrative flowing while you patiently wait for Reeve to strip and get airborne.

Then it's non-stop action as Superman saves Lois Lane (Margot Kidder) from certain death after she falls from a helicopter, chases nuclear rockets and foils Lex Luthor's (Gene Hackman) plans to sink California into the Pacific.

Over-long, perhaps, but great fun all the same.

## SUPERMAN II (1980)

Directed by Richard Lester

A new director with a new approach. Even though this adventure was shot back-to-back with its predecessor, it's a very different movie.

With the heavy narrative out of the way, Richard Lester successfully injects a lot of humour so there's plenty of visual gags and some classic one-liners from Hackman's Lex Luthor.

Three renegades from the planet Krypton, led by the evil Zod (Terence Stamp), bring the American president to his knees while the Man Of Steel is in his glacial palace bedding Lois Lane.

Superman faces his biggest challenge and is caught with his trunka down.

## SUPERMAN III (1983)

Directed by Richard Lester

A mad millionaire (Robert Vaughn) recruits a computer buff (Richard Pryor) to help him achieve WORLD DOMINATION; but first they must develop a machine to destroy Superman.

Unfortunately with the likes of Pryor and Pamela Stephenson in the cast everything is played for laughs.

Despite some excellent set pieces, including a schizoid Superman fighting himself, this one is generally regarded as being something of a disappointment.

## SUPERMAN IV (1987)

Directed by Sidney J. Furie

'The Earth is now my home,' declares Superman. 'I must accept new responsibilities.'

This momentous decision to undertake a world event pits the caped crusader up against Lex Luthor's latest line in creative evil, the super human Nuclear Man (Mark Pillow).

Superman's running battle with his new adversary him around the world and into space.

As ever it's who threatens to undo Superman's good work, this time in the shape of the pretty go-getting *debutante* (Mariel Hemingway) of the *Daily Planet*'s new proprietor

Harrison had the work on this

'I've seen them kinda times

says, 'I have an eight-year-old son who is a man fan and he's seen them many more times than I have. He knows

to know about them.' Harrison comes to *Superman IV* fresh from the

'At one time — before *Star Wars* — it quite into special effects. Nowadays there are

As a leading FX rison is often ask et into the movie special-business. He admits e's becoming more and

'You can do most effects on 8mm to get started.

Become more and then to a producer or

film company that's doing some effects.

the video s

Captain Eo, which is recently drawing crowd

It was a big he elabo-

the video s

tacular. 'Very was a nightmare. I was tively pleased with though. We had 150 FX shots and that's a

effort into the Jackson video makes it sound like it have been a proper

'Yeah, was just like 2 1/2 length feature to *Captain Eo*, *Superman* is a little bit of a relief.'

Though *Captain Eo* was work, it did have its rewards. 'I won views was

used a couple of months more importantly for Harrison, it meant working with George Lucas (the

time *Empire Strikes Back*.

worked on for six and

There's a lot of kids who are willing to do anything, but there aren't who will say, 'I've done some would you like to see

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# DAILY PLANET



## The never-ending story

Since his first miraculous appearance, Superman has been described in times of need. ROGER EBERHART that speeding telephone box, examining man and the myth.

grew more super strips were released, but as time went on, he developed super-hot/cold breath, X-ray vision, to name but a grig-joule or two of his powers.

Similarly, earlier deals with events almost domestic in comparison with tales of the ties and onwards. But super-good heroes require super-baddies, otherwise Newton's laws of opposite and equal reactions get badly upset, and later stories begin to deal almost exclusively with the exploits of Lex Luthor, Brainiac and their kind.

Bad baddies are vital in respect: like any hero, Superman has his Achilles' heel. Kryptonite is a substance formed by the explosion of Superman's home planet Krypton, and, as everyone knows, green kryptonite is the only substance that can kill Superman by neutralising his super-powers. It takes a super-villain, however, to use this knowledge effectively.

Red kryptonite was invented in the 1950s, and while it doesn't kill Superman, it can alter his abilities and personality to an extraordinary degree — it can make the film Superman stop him from being a goodie. Not nice.

And 'niceness' is a trait Superman shares with all other superheroes. 'Niceness' in the Fifties moral sense. Superman doesn't 'do it'. It's an area where the films haven't followed the comics; on celluloid The Man Of Steel actually gets to bed with Lois Lane, but on screen super-sex is not his super-skills and

there is a way of super-man-power to underneath those super-tight tights. The potential for super-power super-extended orgasms is denied.

Reacting to public belief that comics corrupting the youth of the nation, the major American publishers banded together and formed the Comics Code Authority in the early Fifties. And in 1954 a psychiatrist, Dr Frederick Wertham, published *Seduction of the Innocent*, claiming that comic books was leading to an increase in juvenile delinquency.

He accused Batman and Robin of being homosexual lovers, Wonder Woman of lesbianism and Superman of rejecting traditional religious beliefs with his miraculous powers. There were 100,000 copies of Wertham's book of a supposedly horrific nature, taken from shelves in support of the Comics Code that depicted violence breeds violence. It would be think today about video nasties.

Really, though, apart from the underlying feeling that these characters and extremely butch male heroes living in each other's pockets (so to speak) were part of a homosexual wish dream, Wertham had little to worry about on the sex angle.

Not so Superman, whose drab private life mostly consisted of avoiding the amorous clutches of Lois Lane or enjoying mental bliss in imaginary stories with the main story. The films at least have given him a little more to do with those off-hours.

And what of Superman's

alter ego, the bespectacled newspaper reporter Clark Kent? It's been observed that Superman is very different in this respect from most of his super-peers; they are private people who put on a secret identity, whereas Superman puts on Clark Kent to disguise himself. Here, Siegel and Schuster really scored, creating a hero for the dreamer in everyone, suggesting that our drab, everyday lives are the fantasy. No wonder Superman has been a Super-Success.

And now, in America Superman is the forefront of another comic book boom. After the Forties/early Fifties boom, there was a second in the mid-Sixties. The older heroes were dusted off and some (not Superman) given new lives — an interest awakened by the proliferation of the so-called 'underground' that revelled in politics, satire and the 'permissiveness' (Fritz The Cat from this era). It seemed to coincide with the Vietnam war, and when that ended in fiasco, so did the comic book boom.

Superman struggled on through the Seventies, pushed into a new prominence by the *Superman* movie, and he's now merged as a superhero leader of the comic book success that is now sweeping America.

The statistics are staggering. Some 250 titles will be sold this year at an estimated value of \$1 billion. Comics are back to the level of popularity they enjoyed in the Fifties. This is a boom, though, Superman has undergone a transformation. The Man Of Steel has been reimagined and now has a tough-guy-model face. Clark Kent's life has been brightened up too. Like any good ol' media Yuppie, Clark attends flashy Metropolis parties, has a novel two and external affairs — can we talk about that — with Lois Lane.

The hero has been updated for the Eighties and his super-myth continues.

THERE may be nothing particularly smart about a guy who wears his knickers outside of his trousers, but nevertheless Superman has been thrilling an audience of millions for almost fifty years.

Superman first appeared in the late Thirties, but he'd been in preparation for thousands of years; his ancestors — the Greek and Nordic heroes and gods — mythology. His creator Jerry Siegel, who wrote the strip (Joe Schuster drew it), acknowledged The Man Of Steel's pedigree when he described him as 'a character like Samson, Hercules and all the strong men I ever heard tell of rolled into one'.

Superman wasn't the first comic strip superhero — in 1936 Lee Falk's *The Phantom* had offered a foretaste of invincible der-ring-do — but Siegel and Schuster had spent five years struggling to get Superman into print before they finally persuaded Action Comics to give him a go in June 1938.

At the time, comics were generally presented as collections of different strips, and only appeared in newspapers, not books devoted to a single character. But Action Comics' scepticism about turned overnight into delight — the world was waiting to be saved. Editions doubled, then trebled in sales, and in 1939 Superman made it as a newspaper strip as well.

Superheroes were popular among the soldiers and fliers of World War Two and they proliferated, adorning fighter planes and bombers. Their popularity was such that comic book sales soared as high as 16 million each month. It was easy to see the superheroes as the Allied forces, and the growing league of superheroes as the Nazi rotters.

And of the superheroes, none was as super-powered as Superman, and he was quite as financially successful on the stands. With the war over, interest in super-wish-fulfilment waned, yet Superman continued saving the world almost unabated.

From the moment of his creation, Superman rapidly

When I spoke to Harrison, *Man IV* had only been in production for a few weeks. Harrison had been involved in the day one, a luxury not always afforded him.

coming in movie and have some boxes of film.

You can find that it hasn't been shot particularly well, and then you find yourself struggling to make your stuff work.

Here, with this movie — which I would classify as a large effects film — I want there to make sure

camera in some shots. It means I can shoot in VistaVision instead of a normal 35mm, which enormously. That way I have all the material in the best possible shape to work on.

you know what to do with the

Harrison's plan for cutting, and I'll take him well into the New Year while the producers decide whether to go for a Christmas release.

So what's the show stopper?

Harrison smiles, but

Well, he says, pausing

fully, 'Superman has a fight with Nuclear Man at Gossard's work. They go to the places and it should be a spectacular'.

Relatively spectacular?

we can look forward to some fighting scenes?

I hope so. Can't promise too much, otherwise the level of expectations will be too big...

ous film

You'll just have to wait





# Dress to kill and hold your nose

Ardent clubber and deejay **MARKY MURPHY** presents a **1987** guide to London's crucial night spots

IN London, you can find every possible nightclub twisted. The Zone, Big TV, Dimension, The Pigeon, Orange, suggestive names indeed.

Let's start south of the River. Flim-Flam is an oasis in the South London nightlife desert. Presenting a complete mixture of dance music, it's cheap to get in, there's reduced admission for the unemployed. Rob Day and Jonathan More, who collides

hip-hop and go-go in a way that fits easily into the surroundings. A large seedy dance hall, reminiscent of a saloon, complete with

Moving north to the West End, the scene at Whispers in Charing Cross defines its name by playing hard-core jazz. In this sweaty, this trendy, reasonably priced and bubbling. The road you can't mistake the glittering crowds outside the Hippodrome. Full of

in, and nearly all the whirling lights and feel embarrassed. Having one spot too many, or at having your clothes or Chelsea

That, though, is the irresistible drawbacks of nightlife. The same problems two other venues. Stringfellows houses the ultimate in-crowd, the latest addition to the converted church in Shaftesbury Avenue called The Lighthouse

standing on the pavement hours while they you're the right sort.

comfortable up-market club to entertain that friend more intimate surroundings of Lacey. Martin's (opposite Stringfellows), or the equally plush but relaxed Gullivers in Mayfair, the capital's most up-market soul venue.

Moving south to London, The Town And Country Club in the Town features some cult. On Fridays (after the bands have finished), the famous former cinema also plays host to the Locomotion, a club by

and Foot-Tapper. Wendy spins of dance music from the last 30 years, heavy on the

Moving back to South London and on you'll find the the hippest club outside the West End. Dance Exchange at The Fridge in Brixton.

writer and record company boss Jay S. can lay down a heavy-weight beat bringing together Washington, New hop, Chicago house, more traditional funk in a cold but venue. While Brixton is notorious with trendiness, that characterises today's better express than your

leazeholes, too. With the night dancing, less private or fee-paying parties that are of all inner cities. The latest London clubs close is Sam. Paul Murphy and Steve Holloway ooze sleazy jazz up to this hour at 32 Euston Road, although Gossips in extra half hour.

Gossips has an unbeatable atmosphere that larger clubs just can't manage. On Monday, David Rodigan spins the best reggae special while on Monday, Alice In Wonderland supplies the spiritual home for Charloppers & The Medics and their telic followers

Thursday features Gaz's Rockin' by Gaz his inimitable

R & B, ska, rocksteady and anything else that takes plus a parade of the bands. On Fridays I take Gossips' reputation on myself at Fools, the major upfront soul night in

of Gossips, week night raving and miss. The solid soul night. Maximus on a Wednesday bubbling as is the Wag Club, the corner in Wardour Street. Reckoned, Wag is dark and vaguely depressing with a

famous in the Swinging Sixties. Whiskey-A-Go-Go, it's an essential stop for any hipster visiting London.

Other clubs worth considering are Heaven (the gay man's mecca under the arches at Charing Cross), and the suburban soul clubs. Oasis, Douglas and La Plaza which geared dedicated dan-

take plenty of money with you, dress to kill but wear comfortable shoes, be polite to the most bouncers, beware dress restrictions, buy any drugs in and breathe nose when you go to the Oh and careful out there!

The famous Hippodrome.



Flim-Flam, Harp Club, New Cross Road, E14 692 4077), e, Town Hall Parade, Brixton

Gossips, Gullivers, Down W1 (01-499 0760), Hippodrome Square, Lacey's, 81 St. Martin Lane, (01-240

Shaftesbury Avenue, 434 0572), Locomotion, & Country Club, Road, NWE (0 Maximus, Leicester Square, W2 (01-734 41 325 Club, Road, NW1. The Wag, 35 (01-437

Whispers, 146 Charing Road, W2



# THE BOY KEEPS SWINGING

It's a story: Bowie, drugs, personal anguish take toll. He eventually... of Morrison, Hendrix, Joplin... DAVID... by staying alive (he's 40 in January),... produce great records, diversifying... a... of acting roles... emerging from... experience... his faculties and his irrepressible... and...

His new film, *Labyrinth*, opens in... Bowie shares a carrot juice with ANNA CRYSTAL and discusses his recent film... by... STARR.

**D**avid Bowie may have been one of the most influential rock musicians to emerge in the Seventies, but despite numerous interviews little is known about the man who spent the best part of that decade hidden behind a bedazzling, bewildering assortment of masks.

After meeting him at the Colony Club House in downtown Malibu, I'm none the wiser, though Bowie does shed some useful light on his recent film career. He also sheds light — and a few pounds — on his current diet.

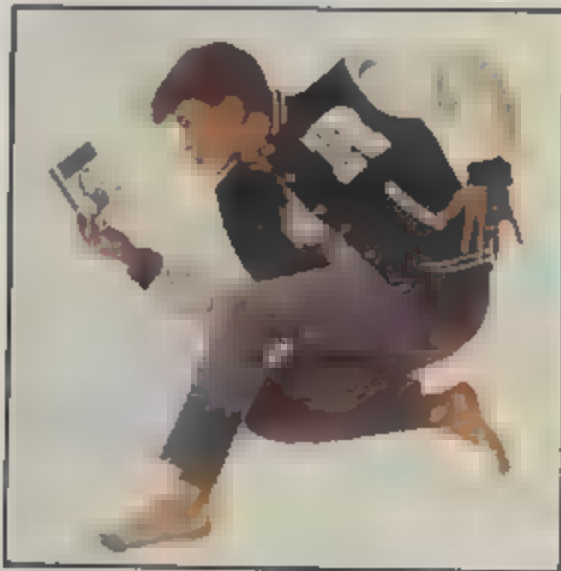
'I'm a health-food nut at the moment,' he says, ordering a light meal of ham and cheese. 'I'm a mood eater. If I wake up in the middle of the night to work on some music I'll have some real African coffee to jump-start my system. I've been known to go on for nights that way. I don't take anything stronger than that these days.'

Bowie's appearance — unlike his coffee — is certainly mellowed. He favours tailor-made suits and expensive shirts and ties, his hair is short and blond, his mis-matched eyes are no longer highlighted with mascara and his ghost-like



'I loved the mood of *The Hunger*. ■ lulled you into ■ false sense of security —

Despite his current contentment with



'My ■■■ is the centre of my universe,' he concludes, getting up to leave the table. 'In fact he's responsible for my getting my act together. I wanted ■■■ be there for him.'

# THE GOBLIN WHO FELL TO EARTH

reviews  
Bowie's misadventure  
in Wonderland

DAVID BOWIE used to be a guitar strumming alien. His curious casting as Jareth, a wicked dance goblin king in *Labyrinth* must be considered something of an unfortunate final sigh of acceptance.

*Labyrinth* is the brainchild of Muppet mastermind Jim Henson and like his previous big screen creature-feature, *The Dark Crystal*, it is high on special effects, decidedly middle-ground on humour.

In essence the film is a fairy tale. Sarah (played unconvincingly by newcomer Jennifer Connelly) poised on the threshold of womanhood though still clutching on to teddy bears and story books.

Jealous of her father's affections for his baby brother, she calls upon a gaggle of goblins to spirit him away. What follows is a race against time, a 13-hour odyssey through a launted and pondered by Jareth, confronts the challenge of a huge, winding labyrinth of Henson's special creations with the ultimate aim to reach Jareth's castle and rescue her kidnapped brother.

As one would expect the effects and wizardry of this make-believe world are flawless and, at times, inspired but the film quickly loses its sense of wonderment and instead of sympathising with Sarah's plight, begin to wish her brother would turn into a goblin and repay her attentions with interest.

Amid this or game scenario five uninspiring new Bowie compositions which best reveal the age of the audience this is aimed at — is very, very young. *Labyrinth* is full of good ideas, but sadly Henson's desire to produce

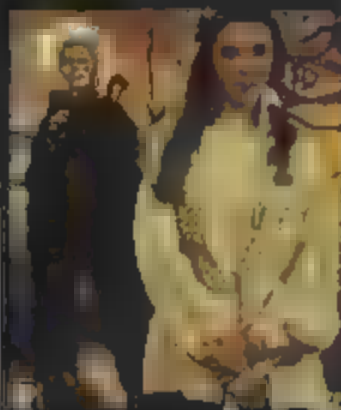
something beyond the limited traditional children's tales, is what makes *Labyrinth* a bit of a mess.

It is a bizarre bid to become an all-round family entertainer. I find it difficult to imagine what benefits David Bowie considers to be gained from accepting such a throwaway role.

*Labyrinth*'s main fail lies with Henson's inability to inject any real stakes are high, but by the way the story progresses means little more than a brisk walk through an admittedly weird theme park. Yes the sets and costumes all sparkle with a hefty smattering of glitter and 50 miles of glitter used in production, but none of it is convincing apart from the climatic showdown between Sarah and Jareth in a hall where every law of gravity and architecture are flung to the wind.

All these ingredients coupled with the presence of people like Monty Python's Terry Jones as scriptwriter and George Lucas as Executive Producer should, in theory, make for a classic movie of epic proportion. For all its glitter, goblins and rock legend, *Labyrinth* is ultimately an extravagant dis-

David Currie



# CRACKED ACTOR

The vast bulk of David Bowie's thespian activities has gone unseen by his British followers. But this doesn't mean a lack of interest in *The Thin White One's* aspirations to screen stardom; it's simply that Britain's distributors are in mysterious ways now aware that Bowie's films are available on video, CURTIS HUTCHINSON hit the button and Bowie is on a career...

UNLIKE just about every other star who's tured into acting, Bowie has rarely played safe, his choice of projects has been eclectic. While it is very laudable his performances have, by and large, confused and disappointed more often than impressed or entertained.

But Bowie's theatre and TV work has been more encouraging; his notices have come for his extraordinary portrayal of John Merrick, the deformed 'elephant man' of Victorian England, in the American stage production of Bernard Pomerance's play *The Elephant Man*. Where John Hurt needed complex prosthetics to play Merrick in the film, Bowie gave an equally compassionate portrayal in nothing more than a skimpy loincloth.

Next came his equally impressive title role as the mad, womanising murderer in the BBC TV adaptation of *Robert Bunsen's* *Basal*; it's regarded as a difficult part for any actor to tackle, but Bowie took it in his stride.

These performances, along with his masterly lead in *Merry Christmas Mr Lawrence*, gave him great expectations for Bowie's acting. But, sadly, they have yet to be fulfilled. His subsequent choice of roles has become more and more off-beat; now he's content with pointless cameos.

More disturbing is his venture into the song-and-dance world of family entertainment. David Bowie the entertainer may have arrived... but whatever happened to David Bowie the actor?

## The Image (1969)

Directed by *Armstrong NME*

A genuine Bowie oddity. This 14-minute X-certified short features a year-old Bowie as the doomed subject of a crazed painter. Shot in black and white, the film consists largely of Bowie standing silently at a rain-splattered window.

Sounds like, eh? Well, it is.

*Image* was made in 1967 for the arthouse circuit and appeared briefly in 1969, the year of Bowie's first hit single, *Space Oddity*. The film re-emerged 10 years later on a video sold through *NME*; even so, it's still something of a collector's item. File under *Unpensable Sixties*.

## Love Till Tuesday (1969)

Directed by *Malcolm J Thompson Channel 5*

Shot on a shoestring as a TV showcase never released, *Love Till Tuesday* is a selection of his songs, including an off-key *Space Oddity*, and performs a twee mime. Fascinating stuff.

## The Man Who Fell To Earth (1976)

Directed by *Nicolas Roeg Screen Entertainment*

Okay, okay, I know Bowie had a walk-on part in *The Virgin Soldiers* (1968), but I've freeze-framed the film dozens of times and haven't spotted him. In fact, I'm not sure he ended up on the cutting-

room floor that I'll give a Bowie-related prize to the first person who can produce positive identification of the elusive scene.

To all intents and purposes *The Man Who Fell To Earth* was Bowie's feature-film debut. Judging by Bowie's subsequent physical and mental state during production, his zombie-like performance as the spaced-out, marooned alien required little or no acting.

But even so the casting was ideal. A surprisingly uncharming Bowie drifts through the proceedings, flashes his artificial willy (the newt-like beings from his stricken planet appear to be neutered), gets laid, gets drunk and watches TV — all the healthy pursuits of an Earthbound alien.

## Just A Gigolo (1978)

Directed by *David Hemmings Channel 5*

Undoubtedly the low point of Bowie's film career. His approach to acting was to have a character through *The Man Who Fell To Earth* — he was after all playing an alien — but in *Just A Gigolo* his identical interpretation of the young Prussian officer returning from the battlefields of the First World War is excruciatingly awful and positively painful to watch.

It appears that Bowie did the film as a favour to actor-turned-director David Hemmings, and he shouldn't have bothered — a thought that was by the man himself, who later disowned the sorry affair — his 'thirty-two Elvis Presley movies rolled into one'.

## Christiane F (1978)

Directed by *Ulrich Scholten Channel 5*

Live footage of Bowie performing tracks from his *Heroes* album was used in the film's moving story of a teenage drug addict, set against the background of 1970s Berlin.



**The Hunger (1983)**  
Directed by Tony Scott  
MGM/UA

A slight change of tack here. After his blunder in *Just A Gigolo*, Bowie wisely bounced back with a supporting role, playing Catherine Deneuve's doomed lover in this chic tale of modern day **\_\_\_\_\_**.

Bowie's role here is short **\_\_\_\_\_** sweet, but it is to his credit that the movie loses its momentum **\_\_\_\_\_** he has been **\_\_\_\_\_** off.

Incidentally, this was Tony Scott's (Ridley's brother) first feature film after a distinguished career in TV commercials — hence the film's over-glossy look and the repeated **\_\_\_\_\_** of billowing curtains. The movie flopped but Scott was to have more **\_\_\_\_\_** with his second feature, *Top Gun*.

**Merry Christmas**  
**Lawrence**  
(1983)  
Directed by Nagisa Oshima  
Channel 5

In Major Jack Celliers Bowie found the ideal character, with the right script and director. Everything gets and, what's more, Bowie emerges head and shoulders above a very strong **\_\_\_\_\_** which includes the likes of Tom Conti, Jack Thompson and Ryuchi Sakamoto.

Bowie plays a New Zealander who, wracked by guilt over a childhood indiscretion committed against his brother, joins the army **\_\_\_\_\_** the outbreak of the Second World War in **\_\_\_\_\_** vain hope that he might be killed in action. An honourable death on the battlefield **\_\_\_\_\_** deprived him when he's taken prisoner by the Japanese; the rest of the film deals with the way in which he finally achieves **\_\_\_\_\_** redemption.

Undeniably Bowie's finest celluloid moments.



**Yellowbeard (1983)**  
Directed by Mel Damski  
Rank

The story goes that Bowie was sunning himself **\_\_\_\_\_** an exotic beach when he **\_\_\_\_\_** befriended by an assortment of Monty Python renegades. Bowie **\_\_\_\_\_** into making a cameo in their celebrity-laden pirate caper.

For the record, then, Bowie — with a shark's fin inexplicably attached to his back — appears as a rating in just one scene, utters his line and, like the film, disappears without a laugh.

**Ziggy**  
**Spiders**  
(1984)

Directed by  
D A Pennebaker  
Screen Entertainment

Excellent concert **\_\_\_\_\_** documenting Bowie's final appearance **\_\_\_\_\_** Ziggy Stardust **\_\_\_\_\_** the packed Hammer Smith Odeon in 1974.



**Jazzin' For Blue**  
**Jean (1984)**

Directed by Julien Temple  
Picture Music International

A lively extended promo for the Blue Jean single which had a theatrical outing supporting *Company of Wolves*. Bowie has two roles, one as a nerd who chats up a girl in a pub, promising **\_\_\_\_\_** introduce her to a rock star... and the other as the drugged-out singer. Nice tongue-in-cheek send-up.

**Into** **Night**  
(1985)

Directed by John Landis  
CIC

Hit-and-miss comedy thriller about a young couple on the run. As with all John Landis films (he's the man behind *The Blues Brothers*

and *Spies Like Us*), **\_\_\_\_\_** of interest is spotting the bit players, including unknown film directors and the odd well-known rock star. Bowie is featured in a couple of **\_\_\_\_\_** a cut-throat killer who's after Michelle Pfeiffer — who isn't?

**Absolute Begin-**  
**(1986)**

Directed by Julien Temple  
Palace

Again Bowie opts for a supporting role, this time as a smooth-talking mid-Atlantic businessman who makes his money by selling trends. Bowie's showpiece, though by no means the best sequence in the film, is the *That's Motivation* number which has him singing and dancing **\_\_\_\_\_** typewriter. Great stuff.

**Whistle**  
**Down**  
**The**  
**Wind**

**NOTHING** is confirmed yet, but there are strong indications that David Bowie is planning a world tour for 87.

Some of the tour have been rife for months, and though the official word is still 'no comment' it seems only a matter of time before the tour is announced.

A world tour would give Bowie his first proper dates since the *Serious Moonlight* shows of 83. Since those gigs (which included two performances at the Milton Keynes Bowl), Bowie has made guest appearances at Live Aid and in a *Time* Turner show at the Birmingham NEC.

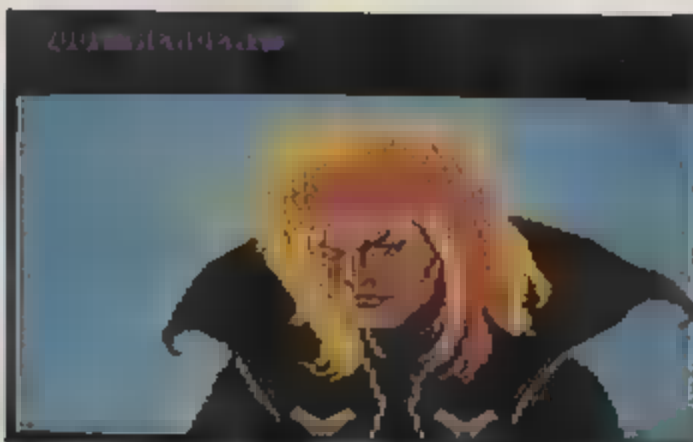
A new Bowie tour would probably coincide with a new Bowie LP, but again the details are hazy.

In the meantime, the *When The Wind Blows* film soundtrack LP is due in the shops before Christmas. The LP — which includes Bowie's recent single as its title track — also features songs from Roger Waters, Paul Hardcastle, Hugh Cornwall, Squeeze and Genesis. The film, based on Raymond Briggs's best-selling cartoon book about post-Bomb life and death, will be released in the UK in January.

DAVID STRANGE

# FANTASTIC VOYAGE

With a game **\_\_\_\_\_** this, who needs **\_\_\_\_\_** (or music, or carrot juice)? **\_\_\_\_\_** and joystick take on Jareth in the computer version of **LABYRINTH**, an animated game of hide-and-seek.



**\_\_\_\_\_** all there is **\_\_\_\_\_** know **\_\_\_\_\_** you!  
A PIXEL-ATED Bowie as **\_\_\_\_\_**

**\_\_\_\_\_** a rock star simply isn't enough these days. Being a luminary of stage **\_\_\_\_\_** is positively passé. In fact, Being There isn't sufficient at all any more, unless you're also the star of a computer game.

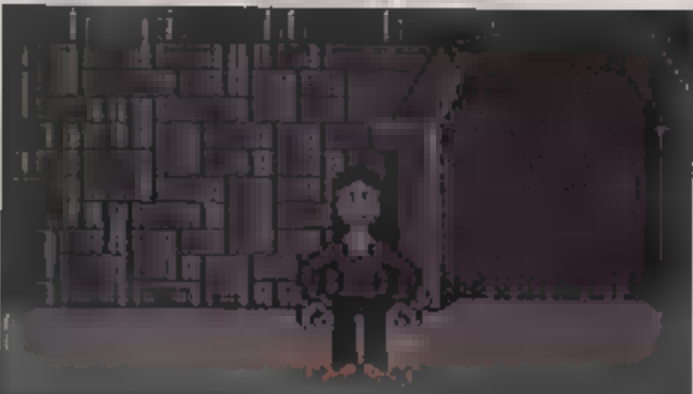
Grand is the Hall Of Game Fame: a glittering array of twinkling names pixel-ated, raster-fied and generally ROMmed up to super-stardom **\_\_\_\_\_** the small, animated computer screen. We've had James Bond, we've had Superman, we've had Dusty Bin and we're about to get Brian Clough. David Bowie can heave a sigh of relief, **\_\_\_\_\_** back and relax — he's in with **\_\_\_\_\_** big ones, for now he's a computer game too.

At least, Bowie's a computer star, in the persona of Jareth the Goblin king, linchpin of Lucasfilm's fifth and latest game.

Here **\_\_\_\_\_** Britain, *Labyrinth* — *The Computer Game* (for Commodore 64/128) is marketed by Activision; the company's association with Lucasfilm has paid dividends **\_\_\_\_\_** the past with games like *Koroni's Rift* and *The Eldolon*, but this is the first game programmed by Lucasfilm to be based **\_\_\_\_\_** of their **\_\_\_\_\_** films, and it'll **\_\_\_\_\_** interesting to see how it **\_\_\_\_\_**.

Certainly, from preview copies *Labyrinth* — *The Computer Game* **\_\_\_\_\_** more promising than *Labyrinth* — *The Film*. It's a mixture of a game, with arcade and adventure elements based around many devious and humorous word and logic puzzles, all played out by large and beautifully animated characters taken from the **\_\_\_\_\_**. These include Ludo, Hoggle, Sir Didymus and, of

Lost and alone in the labyrinthine corridors, you risk becoming a **\_\_\_\_\_** forever **\_\_\_\_\_** to find Jareth within 13 **\_\_\_\_\_**



course, Jareth.

*Labyrinth* begins with a simple ■■■■ adventure (but nearly everything is joy-tick/icon-driven), which has you wandering around, returning home and seeing ■■■■ advert ■■■■ the television for a new cinema blockbuster called — *Labyrinth*. Self-publicity ■■■■.

Off you go, in search of the ■■■■. Realism dictates that before the film starts you should buy some popcorn and ■■■■ forced to chat with the obnoxious person next to you. And then the film begins... and ■■■■ does the adventure proper.

David Bowie, ■■■■ Jareth, appears and speaks: 'YOU! in the front row. We've been watching you for some time now. We know all there is to know about you...'

Jareth explains your quest: you must enter the labyrinth, make your way to Jareth's castle, and there confront him. The journey throws the player into some superbly designed locations, where Hoggle is encountered. Without his help you may ■■■■ find ■■■■ way through the labyrinthine corridors, ■■■■ lined with playable piano keys, others with ■■■■ faces set into them, telling you 'turn back'.

Two characters, Alph and Ralph, pose logic problems in the form of truth games based on alternate choices, while the Wise ■■■■ offers a cryptic clue ■■■■ help ■■■■ find which of ■■■■ portals ■■■■ the real exit.

As light relief from all this mind-boggling adventuring, there ■■■■ some arcade sequences. In one you have to ■■■■ Ludo, who hangs upside-down from a tree ■■■■ in a small maze. Two goblins patrol this ■■■■, and force you to dispose of them first; yellow trap-■■■■ which change colour when you run over them must be turned red, and the goblins will fall through.

Jareth has only allowed 13 hours for you to unlock the secrets ■■■■ the *Labyrinth* and ■■■■ him out — and failure to do so within the time limit results ■■■■ perpetual slavery for the player.

*Labyrinth* — *The Computer Game* is available on disk ■■■■ £14.95 for the Commodore ■■■■ and 128. Sadly, ■■■■ complexity of the game makes it seem unlikely that it will appear ■■■■ a cassette-loading ■■■■. Conversions to other machines are being considered, with the Amstrad being ■■■■ most likely.

## ABSOLUTELY AT THE BEGINNING... THE VERY FIRST LM VIDEO COMPETITION!

LM

WIN A  
COPY  
OF

# Absolute Beginners

WHEN *Absolute Beginners* ■■■■ out in April, most critics shot it out of the sky; it paid the price for being over-hyped. However rumour has it that some paying punters actually enjoyed the movie, our very own man-in-a-trenchcoat, Simon Poulter, reckons it was one of the best musicals he's ever seen (after *The Pyjama Game*, *Showboat* and *Midnight On The Orient Express*).

For this shameless admission we removed his boots and chained him to his green screen, gave him five copies of the new *Absolute Beginners* video and ordered him to devise ■■■■ cryptic LM competition so that we can get rid of the damn things.

LM: What could be more exciting than a one-way ticket to Ludlow courtesy of Roger Kean's used-notes expenses pot?

READER: Champagne and oysters with Jean Alexander?

LM: Wrong farty. Winning your own copy of *Absolute Beginners*.

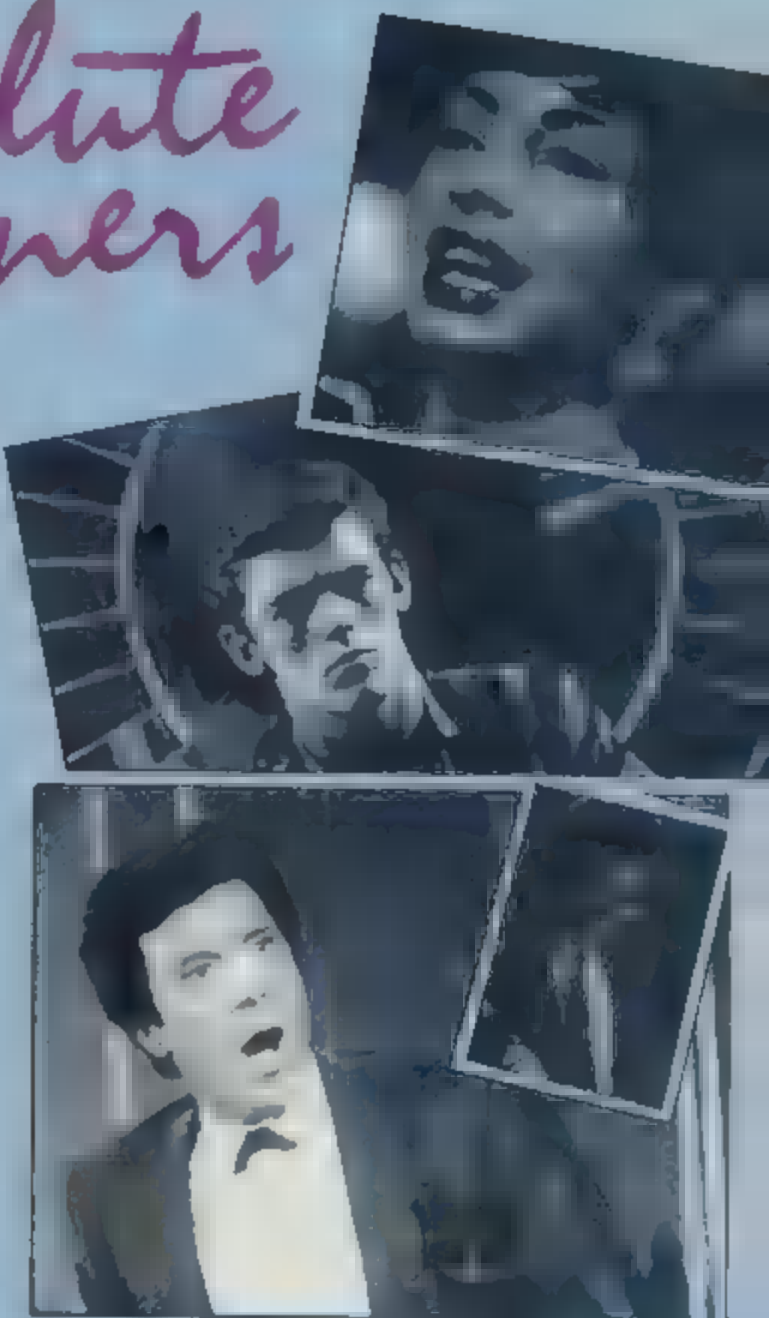
READER: Gasp. But how?

LM: Easy, you just answer these easy questions:-

- 1) Which absolute beginner made his film debut as Colin?
- 2) Which luscious, pouting, gorgeous, sexy, horny (steady, -Ed) female person played Colin's girlfriend?
- 3) Ray Davies stars as Colin's dad. Which mega famous Sixties band does he front?
- 4) Pop mogul Harry Charms is in real life best known for making rude gestures at Una Stubbs and Michael Parkinson, he's also lent his name to the cockney rhyming slang for flaired trousers. Who is he?
- 5) On which infamous Sex Pistols film did Julien Temple make his directorial debut?

Well that's the easy bit out of the way, all you have to do now is fill in this coupon, cut it out (or send a photocopy if you don't want to deface this collector's edition of LM) and bung it off to us here at LM. Entries should be sent to ABSOLUTE BEGINNERS, LM, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB to arrive no later than 22 December. We'll pick the correct entries out of Simon Poulter's size ten boots, and the first five will each win an *Absolute Beginners* video.

LM says get weavin...



### ABSOLUTE BEGINNERS COMPETITION

I reckon I'm so damned clever I must have won, but just in ■■■■ I have, it would be useful if the video cassette I may have won matched my video machine, which is (please tick):

FORMAT: VHS ☐ BETA ☐

Anyway, here are my answers:

- 1
- 2
- 3
- 4
- 5

Name .....

Address .....

Postcode .....



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Name  
Address



Coat in herringbone, sprinkled with flecks from TO. £65.00

# THE JOY OF FLECKS

more for your cashmere with WRAY — she goes off the rails in search of a serious wrap. Pictures EEZ

**W**HAT does the word 'overcoat' conjure up in the average male's frozen imagination? Some raw and chilling vista of trailing trenchcoats, overripe sighs and the odd dull duffle, perhaps?

Time to wrap up your parky preconceptions — it's not just the economic climate that's looking bleak. Leave the perfect He-man shivering in his T-shirt, for the Great Coat Revival is upon us. From dreadnoughts to fear-noughts, from Chesterfields to check coats, from mohair to dog hair, here's a seasonal guide to the best (and worst) winter wrap-pers around.

## MAN AT C&A

Despite the odd (very odd) gem of a garment, this much-maligned chain-store still depends on despised labels in the Younger Set and Classic Gent line. Ignore the ignominy and discover a double-breasted, belted tweedy number in dark or light grey. Half wool, half synthetic, with wideish lapels, this one comes in herringbone or 'fleck' and goes for £59.99. Think on this possible improvement: collar turned UP, belt KNOTTED, and tillby pulled LOW for that 'I don't shop at Man At C&A' look. NB: beware mock flying jackets lined in, yes, red fake fur! So kitsch. Tethered to an electric

chain, they'll most likely fry your fingers at the lightest curious touch.

## NEXT

Most of the coats in this yuppie-infested emporium will leave you at least £100 out of (your fully polyester-lined) pocket, so the best bet is to head straight for the macs. Pick of the bunch is a plain cotton job which hangs loosely to just below knee-length. No trills here, apart from a corduroy collar, it's single-breasted with a quilted paisley lining (cuts a dash in high winds) and, for types who hate greasy cuffs and necks, it's washable. Definitely the 'cuddly casual' look, in stone or green, it comes in small, medium or large, and

costs £49.99.

## GEE2

Flecks, flecks, and more flecks. You enter the premises and you'd fancy yourself in an Isle of Wight sandstorm if it weren't for the pounding disco beat assailing your tympanic membrane. Two choices here fall within our price range. First, there's a very plain, dead straight, black and white dog's-tooth check affair, not unlike a carpet; synthetic/natural mix fabric, and dotty satin lining. Then there's a tweedy, lumpy 'blue and black fleck on grey' number in 50 per cent polyester, 40 per cent wool and '10 per cent floor scrapings' — the salesman said it, not me!

Both around £65. These coats are more charity-shop than chain-store — and the fancier they are, the cheaper they are. Result: not only is your morale reduced by going round with empty pockets, but the pockets belong to a coat better suited to a Crafts champion than your average pale male.

## COLES

Traditional single-breasted 65-per-cent-cashmere overcoats in plain colours. At £80 these were the cheapest new cashmeres I found (and you should be able to pick up very tasty cashmere seconds for under £40). Then you have the showerproof look in, wait for it, cashmere and



nylon! ~~It's~~ sublime to the ridiculous? Thigh-length, zip-fronted, quilted lining, attached hood with drawstring — it sounds like something out of an SM manual. Also for the outdoor type is the 'flasher' mac — yes, they've gone ~~back~~. Is it really such a popular pursuit? Limp young men look cool in 100-per-cent-cotton stone-coloured mace with soft puffy lining. £65, and showerproof. Enough ~~to~~.

## TOP ~~MAC~~

The fastest seller here is, staggeringly, a three-quarter-length cream duffle coat, hood, toggles and stripy lining all for £50. Part-mohair, it also comes in grey, blue, black, red or green. ~~It's~~ duffle ~~has~~ a long, weary path since Field Marshal Montgomery popularised it in World War Two. If you're NOT a ~~stupid~~ student setting a trend, ~~it~~ bypass this exquisite durable and go for one ~~of~~ Top Man's light, baggy, single-breasted overcoats for around £50-£70. Herringbone sprinkled with coloured flecks is definitely flavour of the season (is common as muck). Apparently, men tend to go for the darker shades, so why not break out and buy light — you've nothing to lose but drycleaner's bills.

## BURTONS

More conservative here, and, one would expect, better quality, maintaining a traditional rather than a fashionable image. But it's a disappointing selection. Plump, perhaps, for a single-breasted simple navy ~~overcoat~~ with ~~which~~ resembles dog hairs all over it. The ~~coat~~ is strangely appealing, and the coat begs to be stroked! Only 35 per cent wool (can't ~~be~~ canine), it ~~costs~~ right up to the neck and costs £50. Otherwise go for, yes, let's hear it, a ~~herringbone~~ herringbone tweed ('absolutely vogue,' eager assistants assure me) with a flapping lapel that just may curl in a February fog. Belted, and just below knee-length, this costs £70. Burtens have a larger range of sizes than the ~~shops~~ shops, from Lean Man (34" chest) up to Large Man (44" chest).

## CAMDEN LOCK MARKET

If you live in London or the South-East, Camden ~~market~~ market sells a

vast selection of overcoats, mostly secondhand. Harris tweeds, gaberdines, leathers, Crombies, military motorbike coats, opera coats, frock coats, camel coats, greatcoats and not-so-great coats — the choice bedazzles. Check carefully ~~for~~ frayed bits, and always try bargaining a few quid off the asking price.

Among the most prominent and permanent in Camden Lock are Robin Betts and Antonio Perez, in the black shed; they sell homemade, peacock-lined 'multi-wool pleat coats' for £35, and double-breasted Prince of Wales check coats for a bit more. The stuff's original, with ~~home~~ 'homespun' look.

Chris Jay, also in the black shed, sells long, belted Second World War motorbike mace in heavy gaberdine (£15-£20), leather army coats (strong shoulder muscles required) £75, and chunky pepper-

and-salt all-wool coats. £25. These are common all over Camden and £25 should be your upper limit.

Sally Johnson, in the white shed, specialises in 'no tat' quality men's gear. I'm in nirvana among her pure wool overcoats £30, tailcoats £35, cashmere and Scottish Crombies £45!

Get your skates on — this stall's a must.

In the alley, Red Or Dead can offer new three-quarter-length duffles in white or navy for £29. And if you thought Pavarotti was an Australian meringue, visit Genovese in the outside thoroughfare and try their long, dark, fitted Twenties opera coats. Velvet-collared and ultra-smart, you'll pay £25 to look just the ticket.

You'll have the last laugh strolling around in ~~one~~ of these tailor-made creations while the posers pay twice as much for something that'll only fall apart next season.

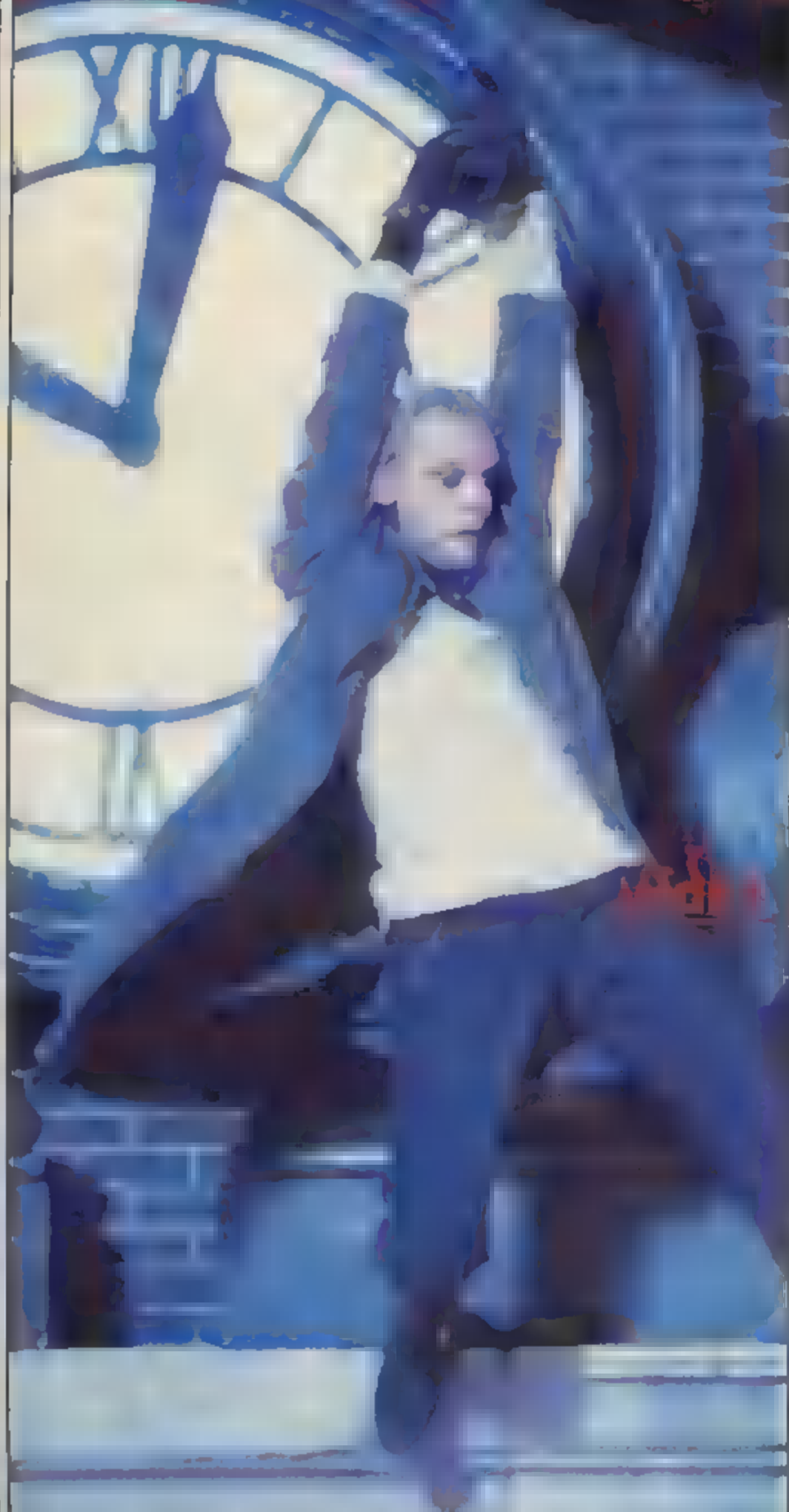
Setting the latest trend in suave manliness, our very own RICHARD LOWE modelled the winter coats on these pages. The model fee alone should keep him in fish'n'chips for months.

Half wool-half synthetic, in herringbone or fleck. Coat from MAN AT C&A. £59.99

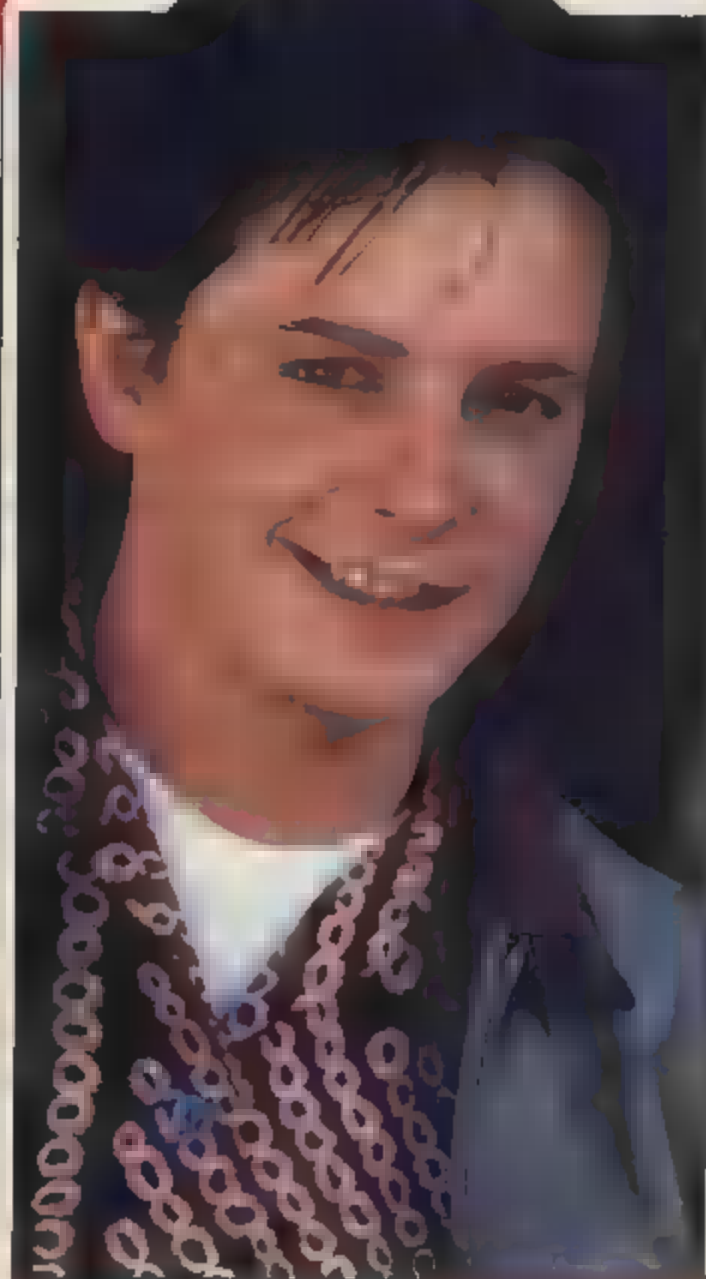
Flecked, herringbone tweed from BURTONS. £59.99



# Reviews



Doc Brown — Mad Professor (Chris Lloyd) hangs by a thread from time itself.



Flavour-of-the-month — Michael J. Fox.

**MICHAEL J. FOX**

**Back To The Future**

CIC

113 mins PG

**MARTY McFLY** (flavour-of-the-month **Michael J. Fox**) is an average American schoolkid with average parents, George and Lorraine (**Crispin Glover** **Thompson**). There's nothing really special about him — he leads an unexciting life in a small American town, is consistently late for school, has a nice girlfriend and plays in a rather dodgy rock band called **The Pinheads**. The only unusual thing about Marty is his pal, the unsuccessful inventor Doc Brown (the marvellous **Chris Lloyd**).

One night the Doc calls Marty and tells him to meet him at Twin Pines Mall, to see

his new invention — a time-machine built from a De Lorean.

But it doesn't pay to tamper with De Loreans. Marty is inadvertently sent back into the past, on 5 November 1955. He discovers that there's not enough power in the time-machine for a return trip, and is looking for a much younger Doc Brown, who might help him get back to the future.

Before finding the Doc, however, Marty accidentally saves his teenage father from being hit by a car and takes a bump. Unconscious, he's carried into the driver's house and nursed back to health by a



# Video

beautiful teenage girl who's fallen in love with him; trouble is, she's his future mum!

Marty manages to escape her clutches and finds the Doc, but before he can return to 1985 he has to turn Lorraine's outrageous attentions toward George, otherwise they'll never meet, they'll never marry, and Marty will never exist.

The hilarious possibilities of time parallaxes are exploited with incredible attention to detail, right down to the Ronnie Reagan picture showing at the local movie-house. Marty's romp through the past has far-reaching future consequences, and the film has to watch a couple of times to catch all the subtleties.

Director **Zemeckis** has done a great job; the acting is superb, the action rushes along at breakneck speed, the brilliant climax leaves the way wide open for a sequel. I can't wait!

**JULIAN RIGNALL**

**Dodging Me** drooling all over Michael J Fox, I managed to enjoy this absorbing film as much on as in the cinema. The plot is original, the ending works well enough; Back To The Future is getting it. **90%**

**MIKE DUNN**

This mixture of science fiction, skateboards and nostalgia is very nearly a perfect entertainment. The script is wittily clever, especially the temporal jokes surrounding the conundrum of travel, and the action is hardly faulted. And it's one of those films which appear to be simple, lightweight, fast fun, but hide a disturbing ability to keep popping your mind for days.

**ROGER KEAN**

## Annihilator CIC Video 90 mins 15

**TAYLOR**, a 'beautiful, lovely' Angelina who works and lives with her English boyfriend Robert, a week's holiday in Hawaii. On her return to LA, Flight 508 disappears off the radar — but her plane reappears an

with the passengers apparently none the worse for their delay. However, Angela (Catherine Mary Stewart) is no longer human, an unromantic little quirk which Robert (Mark Lindsay Chapman) finds it hard to overlook.

It threatens their relationship. At first he notices only her coldness, but back at work — a very flashy, trendy newspaper office — Angela has swapped her horror of electronics for a computer and starts writing pro-vivisectionist articles. She has this new hobby a trifle far by killing the happy couple's dog, Boots, telling Robert the animal was run

To soothe Robert's grief, Angela suggests a romantic weekend in the wilds. But inevitably the idyll is shattered when her eyes start glowing red and she tries to drown him in a lake. In the ensuing bloody struggle, Robert narrowly escapes death and flattens Angela with the car, revealing her as a maniac robot (or 'Dynamatard') in human form. The car and mechanoid Angela explode — a pity, since this hides the evidence Robert has saved the world, and the police think he's a simple murderer.



*Annihilator* opens in flashback with police cars chasing Robert through the city and into the arms of a mysterious woman who hides him and to whom he confides his unbelievable tale. The film then follows their attempts to track down the rest of the Dynamatards on Flight 508's passenger list.

'Do you like tofu-burgers?' the pre-change Angela asks Robert as they sit down to eat to the strains of Nik Kershaw. The deathly demi-veg, very 'here-and-now' dialogue is

typical of the film. Nothing rings true.

Oddest of all is a sudden, inexplicable MTV-style pop promo sequence that pops up in the middle of the film accompanying David Bowie's *Ashes To Ashes*. Did Bowie lend his name to this?

**Chapman** (whom I suspect of being Mark Lindsay Chapman) directs the stilted actors through a hilarious series of situations taken from any number of films. I detected traces of *Blade Runner*, *V*, *Come and Return of the Living Dead* (a Dynamatard attacks Robert in a forest of naked, swaying hour later, and lands safely in a body), and *Close Encounters* (a young boy builds a mountain from his food); and of course the whole derivative mess owes plenty to *Terminator*.

But unlike *Terminator*, this one has guts, pace, or thrills, and it lacks director James Cameron's touch. *Annihilator* isn't quite exploitative rubbish, but it certainly is unsatisfying — and the ending reveals its origins as a failed TV-series pilot.

**ROGER**

**Gosh! Wow! Freak out everybody! A cyborg invasion! What thrilling original stuff for a video! Despite the blurb on the cover, I didn't actually find this one all that bad. True, some of the predictions are almost interesting. There could be gore; when you expect to see guts plastered all over the screen, all you get is a few burnt-out PCBs. Oh well, it's worth a look if you can handle unoriginality.**

**MIKE**

*Annihilator* is a mish-mash of material poached from other movies, hardly captivating, and the wide ending is unsatisfying. The film is well-shot, but all the gloss is lost in the blight of *Terminator*-style acting. *Annihilator* is bad, banal and boring.

**40% JULIAN RIGNALL**

## EDDIE O'CONNELL KENSIT Absolute 3 film Palace 107 mins 15

IT'S the long hot summer of 1958. Colin (Eddie O'Connell), a photographer with appalling clothes sense, is in his last teenage year. Life looks pretty rosy; he makes a living out of selling his pix, hangs out at Soho's hippest joints and is dating the highly desirable Suzette (Patsy Kensit).

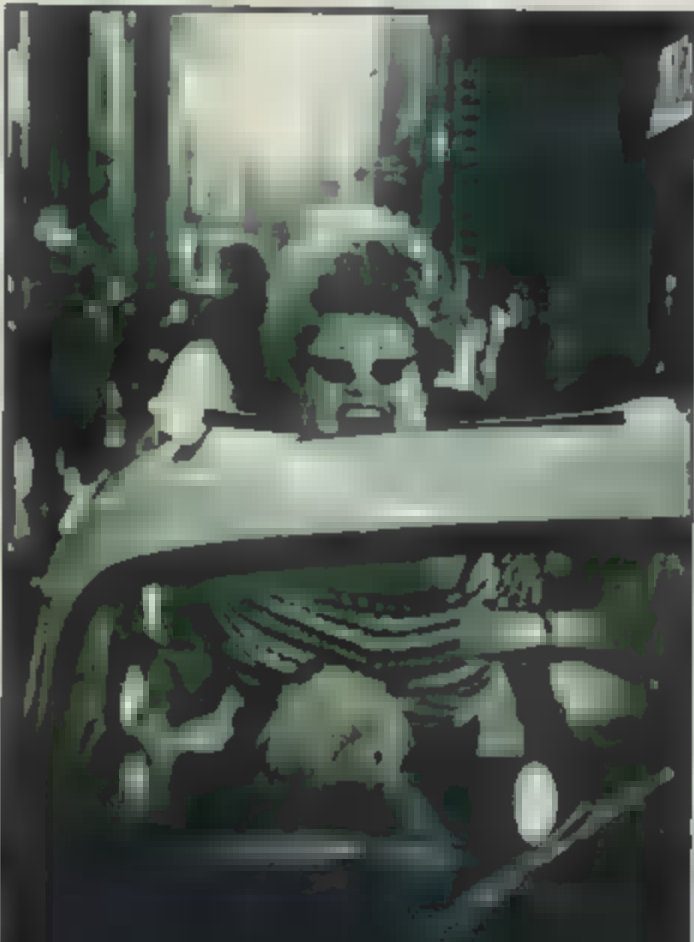
But behind the glitzy facade of prosperous London is a sinister city. Fascist agitators are fomenting racial discord in Notting Hill, middle-aged businessmen plotting to make a killing out of the teen boom.

These intrusions from the outside world throw Colin's life into disarray after the opportunistic Suzette dumps him for Henley (James Fox), a wealthy and not altogether straight rag-trade king.

Don't be put off by the flimsy plot, straight out of Cliff Richard's *The Young One*, director Julien Temple uses the narrative merely to connect the musical interludes which make the film tick.

With production numbers like Patsy Kensit's finger-clicking *Having It*

All, David Bowie's spirited *That's Motivation* and Ray



Davies's show-stealing *Quiet Life* (claustrophobically shot in a cut-away house), all you have to do is hit the fast forward-button to get through the chunks of plot (or, if you're feeling really subversive, a little home editing) and you're left with an instant party video.

Forget the flack, go rent it. **80% MANDY LAWSON**

I thought *Absolute Beginners* was going to be a watershed movie; in the event it was something of a washout. Still, it's an enjoyable, vibrant film, from the virtuosity of Julien Temple's opening tracking shot to the climactic finale. An audacious movie that'll be a classic in a day. **95%**

**CURTIS HUTCHINSON**

*Absolute Beginners* is a joyous delight, brimming with life, excitement, colour and spirit. Colin MacLennan's novel is, anyway; Julien Temple's much-hyped treatment is a bitter disappointment, and despite its lavish production, painstaking attention to detail, wonderful soundtrack and skilful choreography it fails to do justice to the original.

**RICHARD LOWE**

## SYLVESTER STALLONE

### Rocky IV

Warner Home Video

91 mins

PG

IF World War Three could be fought on the movie screens of Western Europe, I'd sleep a lot safer.

The appalling *Red Dawn*, *Rambo*, and more recently *Top Gun* suggest that if the

No such luck, eh?

Rocky, his coach and his father leave for the USSR to start training. Much iron is pumped and much is sprayed as the film con-

The guy is a cabbage. (But don't tell him I said so.)  
20%

I find it interesting that this movie is watched and enjoyed by human beings. It's crap like this that gives the Russians a legitimate to lob a couple of SS-20s in our general direction. Lions defeats a boxer



next broke out the Americans would win it hands down. No surprise, then, to learn that Sylvester Stallone is a good chum of the Six-Gun Gipper of Capitol Hill.

*Rocky IV* is yet another exercise in Commie-bashing, packed with every cynical right-wing cliché ever conceived outside the Pentagon.

There's the RUSSIAN, a ten-foot piece of Ukrainian nastiness. He's the BAD-DIE. Rocky Balboa is an AMERICAN boxer and therefore he's the GOODIE. Balboa is out to revenge the slaying of his sparring partner (and fellow AMERICAN, Apollo Creed) by the RUSSIAN.

So the scene is set, East v West in Moscow, and Rocky has the honour of his word to defend: 'I won't get hurt,' he promises his son.

techno-training of Drago with Rocky doing his bit, lifting heavy farm equipment, helping snowbound horse-and-traps and generally making do with The Little House On The Steppe for a gym.

All this physical bullshit builds to a crucial climax — THE FIGHT. And what a fight it is, 20 minutes of heavy slugging with some excruciating wallops coming over on the soundtrack, culminating in Drago's destruction and an emotive speech by Rocky IV.

man!  
If this is your first ever Rocky movie then you ain't missed anything; this dog's-breakfast would probably put you off cinema for good. Stallone's acting ability (or should that be disability?) is mirrored by his direction and, worse yet, writing.

beats him in every conceivable physical asset — it's laughable. The acting is pretty poor all round, and it gets quite painful watching Sylvester Stallone's three brain cells going into overdrive as he tries to speak. Don't waste your time on this garbage.

JULIAN

one's packed with suspense: I wonder who's going to win?! A very, very predictable film, with a rather unfortunate scenario: a seven-foot Russian getting beaten up by Stallone. he Rocky IV is much more of the same as the previous films; Rocky reminisces a lot. On the other hand, if more of the same is all you want, then you'll love this.

DUNN

## PERFECT SENSE

It is a dark and stormy night on Grovel Hill. The smell of burning martyrs hangs in the air. Gnarled peasant women are heard baying on the distant hills. The LM editorial team huddles around a candle and a lukewarm Apricot.

CH: So what's with all these percentages then, Paube?

PS: It's a brilliant idea I had the other night while I was working out my expenses in the bath.

AL: Sounds a bit wet to me.

PS: No, it's a really groovy idea. We take a video, book or record, review it, then slap a wacky rating on at the end.

SP: But is it upfront enough?

PS: Yep. It's wild, rad, really alternative and it's going down now right here. (Pass the curry.) If you like what you've seen, read or heard, then you give it 100%, if you think it's a pile of toss then you're talking about 25% or under. Then we can get two other people to do alternative reviews, just like in *Zzap!*, *Crash* and *Amix!*.

## PRINCE

### Under The Cherry Moon

Warner Home Video

93 mins

15

A FILM BY PRINCE That's what it says at the end of the ponderously slow opening credits and that's exactly what this is — Prince, more Prince and yet more Prince. The man's got a lot of balls if he's prepared to take all the blame for this abomination.

His Purpleness stars an only lounge-lizard/gigolo/musician in this lacklustre black-and-white outing to the playground of the international jet set the French Riviera. As Christopher Tracy he aims to get rich and get laid (surprise, surprise), and like Bob Geldof he scores on both points.

movies like *Rambo* and *Beverly Hills Cop*) will go to any lengths to keep the young lovers apart.

A bemused, though unembarrassed, Prince prances through the proceedings in eye-wateringly tight trousers and takes his shirt off quite a lot. The guy can't act but he sure can pose, and he treats each scene like some gloriously camp photo session, when someone feeds him a line he pauses, looks skywards and checks his coiffure before answering.

And what happened to all those songs? There are 17 numbers listed in the credits but you only hear the briefest incidental snatches. Weird.

*Under The Cherry Moon* is downright awful, though like many turkeys it does have a certain charm. Prince plays for laughs and gets more than he's bargained for. But Christopher Tracy should stick to writing songs for The Bangles.

CURTIS HUTCHINSON

After the triumph of Purple Rain HRH really comes a cropper. I spent the first half of the video waiting for it to burst into glorious Technicolor and it happened; if I want to see a boring black-and-white film I can switch on 10% MARY LAWSON

Pratentious by video standards, draggy fantasy concentrates on a dull story at the expense of music. Buy the album and watch the cover; Under The Cherry Moon stinks. 5% THE ZAPPER



But then the poor boy falls head-over-Cuban-heels for the English charms of Mary Sharon (Kirstin Scott-Thomas). She's a spoilt heiress, of course, and mega-wealthy Daddy (Steven Berkoff, the respected British stage actor who insists on making a berk of himself in



## PET SHOP BOYS Disco Parlophone

IS cynically billed as the Pet Shop Boys' new album', but they're following the precedent set by Howard Jones and Go West and releasing an album of remixes, just in time for Christmas. Wizzo...

With a title that not K-Tel have dared use, *Disco* is a collection of six — four singles and two — sides. Far and away the best tracks are Shep Pettibone's excellent remixes of *Love Comes Quickly* and the first PSB hit, *West End Girls*.

Pettibone (whose full name is almost an anagram of Pet Shop Boys) gives the first of these a harder, club-orientated feel, with a solid, pounding backbeat. The *West End Girls* remix is just an extension of the seven-inch which was of the best records around a year ago: it's still more than welcome.

The remix of *Opportunities*, a twice-released hit that should have been, as wonderful as the seven-inch. To appreciate the value of such a track just use this easy-to-follow LM guide: 1) Turn up stereo to optimum neighbour-annoyance level 2) Start music 3) Dance around room to barely-concealed of cohabitants/colleagues 4) Realise what a prat you look 5) Hide in convenient broom-cupboard



until it's safe to come out.

Not far behind in my esteem is the Arthur Baker of *In The Night*, the B-side to *Love Comes Quickly*. It's a great funk of hi-energy Farlight fun (hold that alliteration!), remarkably similar to *Opportunities*.

The Julian 'no relation' Mendelssohn remix of the recent hit *Suburbia* is the only real bloop in the album, featuring inexplicable barking dogs, explosions and breaking windows; try to imagine the Young Ones B-side crossed with the *EastEnders* theme.

Though at times they seem like an overdose of Sample and Sequence, can look forward to the new Pet Shop Boys album currently in the works. And this set is being sold as a budget-priced album it's well worth the time of all PSB freaks. Pass me that BOY cap!

SIMON POULTER

PSB have done nothing for this cheeky album than rebashed six previously-released tracks, turned the drum machine up and gone for a walk. Seems they can't resist an opportunity to make money.

10% CURTIS HUTCHINSON

con, typical of Pet Shop Boys; they get a couple of hits, think they're the bee's knees and then turn out this turgid load of toss. An embarrassing record, even at a budget price.

-55% PAUL STRANGE

I'd listened intently to Paul Young and I was pleasantly surprised by *Between Two Fires*. This LP would go down well at a party; the music is easy to dance to and the tracks are well placed, with the best at the beginning and the worst toward the end. The lyrics live up to my image of Young — wispy-washy love songs and ballads about a lonely boy who's just been dumped by his missus. I couldn't listen to it for long, but it's good in small doses.

75% BEN STONE

## XTC Skylarking Virgin

their long and distinguished career have XTC made a duff record. They've made a few mediocre (*Mummer* a tad patchy and *English Settlement* uncontrollably times), but they've always managed to slip one or two glistening gems into each LP while keeping the quality control set high for all tracks.

But despite their laudable attention to detail, XTC have outlived their usefulness. When they perfected their distinctive and intricate blend of student pop (best highlighted in the classic *Black Sea* LP) they were already about 10 or seven years of date; now they're beginning to sound senile.

Still, *Skylarking* is a good LP, and its thematic approach is intriguing. The opener, *Drowning In Summer's Cauldron*, billows in on banks of clicking crickets and modulating synths, producing a perfect picture of a beady, brow-mopping July afternoon in the countryside.

Just as you're about to drift off, the track segues effortlessly into *Grass*. Romantic rustic themes swirl and twirl as the song develops, finally fading into the opening cut. Pretty conceptual, man.

*Ballet For A Rainy Day* pulls us quickly into autumnal glory, while *1000 Umbrellas* shivers and shudders in November heavens open, into a dying season.

*Season Cycle* — a bit of a corker — questions the

## PAUL YOUNG Between Two Fires CBS

PAUL YOUNG has grown up. Gone are the teen popsters of his first two LPs and the epitaphs for Marvin Gaye and Otis Redding. Instead he puts rock, soul and R&B through the Hugh Padgham production mic and cooks up a grown-up rock record of outstanding quality.

Padgham's influence is most notable in *Wonderland*, where the atmospherics and digitised percussion make Young sound a bit like Genesis. The opening track *Some People* could have been a Simple Minds outtake, while *Prisoner Of Conscience* has

strong Heaven 17 overtones.

Young seems to be trying to prove himself to those who thought he was just trying to be a revivalist pop star, a sophisticated Shakin' Stevens. And he succeeds on this album.

The vocal is still Otis, casual Redding-esque grunts inserted in the music suggests. The 1986 white soul, completing the inevitable triptych of Young, Go West and of course Hall And Oates.

Welcome to the yuppie world, Paul.

70%

you've struggled for years in a cabaret soul group that packed the pun-



ters into sweaty concert but failed to set the tills a-ringing and the charts ablaze, and you suddenly stumble on a formula that turns you into a wealthy chart-topper almost overnight, it's tempting to carry on mining the same rich seam. Paul Young's fool and he's crafted an LP that will slot comfortably in. No Parlez and The Secret Of Association in every yuppie record rack. Very nice it is too: lots of interesting noises, heartfelt lyrics, a comfort sound that might be the perfect backdrop to a game of Trivial Pursuit, and a cracking potential single in *Why Does A Man Have To Be Strong?*.

55% RICHARD LOWE



natural powers that govern lives, **XTC** restates the pastoral theme that dominates the LP's first side. Perhaps **XTC** should consider **XTC** for their next single.

Side Two deals more directly with human experience. **Earn Enough For Us** tells of a young man's efforts to support his girl and his household, **Big Day** discusses the implications and complications of marriage, **Another Satellite** comments on the passing of years, and **Dying** is an overpowering, highly intimate view of our inevitable fate, provoked by the death of a loved one. Disturbing stuff.

The album's highlight is **The Sailed Around His Soul**. **XTC** tackle an unfamiliar musical style in this bolsterous stab at cool jazz, and come up trumps. It's probably one of **XTC**'s finest tracks ever.

Like all **XTC** albums,

**Skylarking** grows and improves with repeated plays. **XTC** could prove to be one of their biggest LPs to date. Get it.

**XTC may be perennial misfits, but they make consistently interesting records; this time round it's pleasant soft-focus psychedelia, strongly reminiscent of mid-period Beatles. As ever, XTC's commercial failure.**

**65% LOWE**

**I listened to XTC album several times. I see if my batteries were flat. The musical style may be strictly for fans, the album's strongest point is lyrics. The song-list gives In A Sacrificial Bonfire, Dying, That's Really Super, Supergirl, and so on.**

**65% DUNN**

## Round the Kemp fire

**SPANDAU BALLET**  
**Through The Barricades**  
**CBS**

**THERE'S** this 'serie' intro bit — water running through a gutter, the click of heels on the pavement, a clap of thunder, etc — then a 'haunting' little piano ditty before the guitarist launches a meaty power-chord riff that Eddie Van Halen would be proud of. **XTC**, it must be one of **XTC**'s conceptual heavy rock bands from the Seventies, **Elton John** trying to be clever.

It's only when that familiar saxophone stage right that suspicions are aroused, and then the arrival of that unmistakable voice hammers home the awful truth... **Spandau Ballet**, the foppish suburban soulboys who used to heap much unbridled those nasty, dirty, old-fashioned rockers, have turned into a bona fide made-for-MTV Rock Band.

I suppose the signs were there when Martin Kemp described Live Aid as 'the Woodstock of our generation' and, even earlier, that **Spandau** appearance on *The Tube* which Gary Kemp obviously mistook for a Pete Townsend impersonation.

nation contest.

Never a group as arrogant and self-assured as **Spandau Ballet** when they first emerged from the trendy London club scene in their velvet knickerbockers, offering a radical new alternative to dreary old rock'n'roll and vowing to change the face of 'youth culture' (whatever that may be).

And never has a group so blatantly and brazenly back on their word.

The logic behind this transformation is a familiar and predictable one. **Spandau** will be billing the eight songs on this LP as their 'new', 'harder' sound, appropriate for the etc, but up in the CBS boardroom the executives and marketing men are no doubt rubbing their hands with glee, hailing *Through The Barricades* as the one that's to turn Messrs Kemp, Kemp, Hadlee, Norman and into dollar millionaires, and anticipating a rich return on the considerable investment they've made in **Spandau** Limited.

And the best luck to

them. *Through The Barricades* may be dated, clichéd, shallow, pompous mush-rock, but dated, clichéd, shallow, pompous mush-rock goes it's amusing and highly enjoyable.

You're probably familiar with the two singles this LP has already spawned: the would-be terrace anthem *Fight For Ourselves* and the title track, that really slushy one about being 'born on different sides of life' and 'making love on wastelands' (it knackers your elbows, you know).

Well, the rest of the songs follow pretty much the format as these two — starting with a verse bit that chugs along aimlessly before lurching, with all the subtlety of an articulated lorry shifting from fourth gear to first at 70mph, into a rousing singalong chorus. The fast songs have lots of 'stinging guitar' and saxophone bits; the slow songs have lots of 'moody piano' and saxophone bits.

All highly enjoyable stuff, especially if you stand in front of the bedroom mirror posing and swaggering with a tennis racket or similar guitar substitute — and judging from their stage antics these days, that's how the Kemp brothers spent a good deal of their adolescence.

If they're appearing at a cavernous arena near you I'd warmly recommend a visit. They're much more fun than Bruce Springsteen, and such good-looking boys too — especially in their new studded belts and leather boots.

**60%**

**Fight For Ourselves Through The Barricades are great singles, Sweep completes the hat. The five other songs on this LP are second-rate fillers, though, even the most devoted fan will feel cheated.**

**DE VILLE**

**Spandau Ballet are spent force. The True LP was decent enough as fake soul, but then they've gone steadily downhill; they've nothing new to offer musically, and are never very gifted lyrically. Through The Barricades is the sound of clapped-out old clotheshorses trying to make as much money as possible before they fade into well-deserved obscurity.**

**THE ZAPPER**

# SINGLES

Reviewed this month by the man whose boots were made for walking, **SIMON**

OH dear; time for that well-known parlour game, **Hack's Pre**

**Bob Geldof's** first solo single, *This Is The World*, is giving me problems. Do I slate the record for what (bad), or do I compromise and say Bob's got a new record out, what a nice man he is, what a nice denim jacket he has, and hasn't **Fifi Trubelle** her Daddy's eyes?

I'll take the first option and face like a man. **Pity** his house depends on this record.



**Robert Palmer's** re-released *Of Love* (Island) from the *Riptide* LP. Sounds like his record co safe bet following two smashes on both sides of the Atlantic divide, and it should do well because he's so coooooo! (and he makes some very sexist, and very nice, videos).

On the other hand, **New Model Army** aren't dudes and they're not that musical either. Their latest, *61st State*, has some pretty crass 'We're WASP' proud American songs, we clean our teeth and how to down a gun'. Brilliant. Not totally unlike *The The's* *Of America*. Show them no sympathy.

**Saxon's** hairy **Kean** wants to use the standard **Saxon** picture because he's **Paul Strange** — but batten down the hatches, send

son off to his car-maintenance lesson, and do a runner. *Rock The Nations* is horrible.

As a warning of her forthcoming greatest, **Kate Bush** has released *Experiment IV* (EMI), a prophecy of a world



where music is used as a destructive weapon. Heavy man. Could be surplus to the

uses a snatch of **Pink Floyd's** *Wall* helicopter again. Good, though.

With an inspired *Disco Aid's* *Give, Give, Give* (Control) is one of two, yes, two charity records currently available. Looking at the list of artists involved, it seems as if the *Disco Aid* connection have earned you the recording session. The *Disco Aid* charity donates the royalties sideways, me going to Band Aid, but you feel generous you could save the hassle and donate direct to the *Disco Aid*.

The other tin-rattler is **Anti-Heroine Project**. Again, it's all in a good cause — but what a bloody awful song. This one boasts an even bigger list of pop luminaries (as diverse as **Paul McCartney**, **Robin Gibb** and **George Harrison**) and again you can cut out the hassle and donate direct without any loss of conscience.

Two of my current faves are **King Kurt's** *America* (Polydor), and **Georgie Fame's** *Samba* (Chrysalis). **Georgie's** latest effort is a brilliant picture of the *West Side Story* number — get your hands on it. While you're about it, shove on



## MUSIC

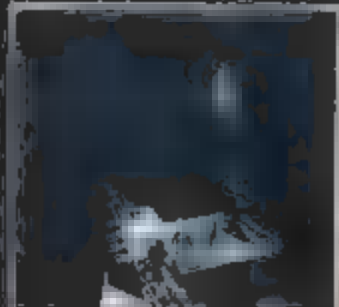


Fame's Santa, the follow-up to New York Afternoon and a cover of a song by Gilberto Gil, was billed as the summer song of 85.

And Billy Bragg's up with a cracker, too — *Greetings To The New Brunette* (Go! Discs) is a of his lyrical eloquence, very good it is.

of Go!, there's a new single from *His Latest Flame*, stable-mates of

martins. Unfortunately *Stop The Tide* misses the mark. I wonder if they play football?



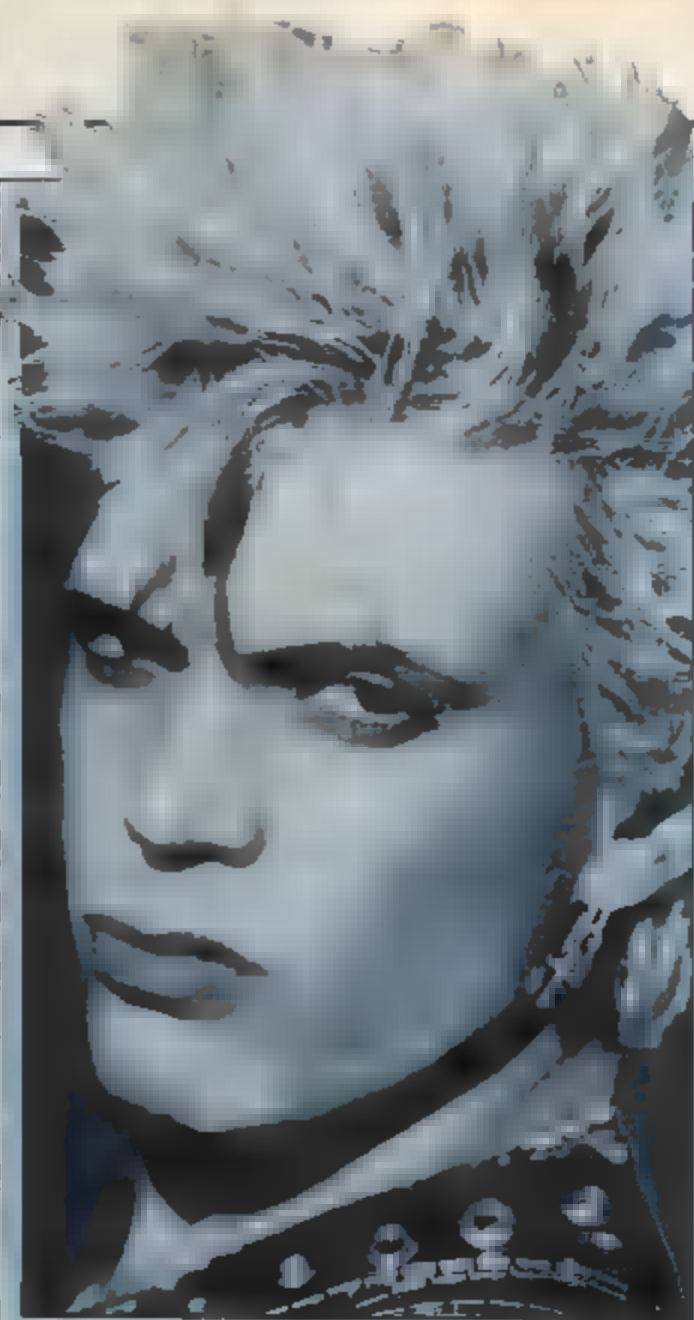
Worthy of its own separate insert is Courtney Pine's *Of The Ghetto* (Island). ex-Jazz Warrior and one-time Working Weeker's first single, it's a piece of soulful social comment cool jazz. (h him well).

If there was any the music business, *Burrhead's* excellent *Sweet* ity would steam. As one of Kitchenware's first signings two or three years ago, they now deserve to break the commercial barrier.



And finally, blooper the month has to be Derek Jameson's *Do They Mean Us?* (Polydor). Heave.

Not far behind is Mel Smith. He's normally a good giggle in the musical but he dies the death with *Tremblin'*. ten, Mel, Tenpole Tudor did better in *Absolute Tragic*. I throw in the towel.



BILLY IDOL

## Whiplash Smile

Chrysalis

IF EVER there was an artist to make life difficult for record-shop staff, it's Billy Idol. Do you file his records under heavy metal, punk, FM, or in a far away place with the Sputnicks? *Whiplash Smile* won't help; it's a very varied LP.

If you were desperate to pigeonhole Idol's music, you'd have to create a new category for him, techno-punk. The programmed percussion and the sequenced blips and splats that pepper this album sound like Jean-Michel Jarre signed onto the Fourth And Broadway label. Add that lot to the HM guitars which also dominate the LP, and the overall effect is a hi-tech *Great Rock 'N' Roll Swindle*.

The constant 'chugga-chugga' of the guitar never ceases (even on the slower tracks where it's just a bit quieter), and on *Beyond Belief* there's a set of guitar riffs suspiciously similar to the banking track on Frankie's *Pleasuredome* album. Very original.

But *Whiplash Smile* is still a well-crafted piece of work, even if it's not that far

removed from previous Idol material.

70% SIMON POULTER

Very tedious. There's not enough punch, not enough firepower, not enough clout and too much posing. If Idol got his shit together and stuck with material as strong as *White Wedding*, he'd have a cracking great album. But as it is, *Whiplash Smile* is a grave disappointment.

30% PAUL STRANGE

Old sneery-lip is back with his distinctive brand of sanitised punk. The peroxide prat does a great impersonation of Jim Morrison crossed with post-burger Presley, all set to an innocuous techno-funk backbeat. Despite all the histrionics, the clenched-fist posturings and the rebel yells, Idol never sounds as angry as he'd have us believe, just slightly annoyed — like me after sitting through this album.

10%

CURTIS HUTCHINSON

## Sten guns in Knightsbridge

BIG AUDIO DYNAMITE

## No 10 Upping Street

CBS

IT all sounds so great on paper — a wicked, potent brew of the sharpest rock and the baddest rap, spiced with funk and reggae and peppered with cut-up clips of dialogue and delivered with fire, skill, guts and bravado.

Oh yes, Big Audio Dynamite certainly talked a great record but, like their stylistic *Sigue Sigue Sputnik*, failed to deliver the goods. *No 10 Upping Street* isn't quite the awesome opus we've been promised — yet nor is it too much of a disappointment.

Mainman Mick Jones made up and teamed up with former mentor and partner Joe Strummer (five of the new tracks bear the hallowed Strummer-Jones hallmark), and the whole

affair is shadowed by the ghost of The Clash. The eclectic pastiche the music and the romantic glorification of street violence that run through the lyrics serve to remind us that these are the boys who jetted over to Belfast for a photo-session, who wore jackets emblazoned with such posturing slogans as 'sten-guns in Knightsbridge' — and who toned it all down for a slot on MTV next to REO Speedwagon.

*No 10 Upping Street* sounds tame when it should be torrid, Jones and Letts wail wearily when they should be roaring. like *Dial A Hitman* and *Ticket* keep their tongue in cheek rather than fire in their belly and, despite sophisticated digi-

tal recording and production, the overall sound is puny and limp.

Not that the LP doesn't have its moments of glory and splendour — *C'Mon Every Beatbox* is a marvellous modern retread of *Summertime Blues*, *V Thirteen* echoes the best elements of mid-period Clash, and the whole thing gels for once on *Sightsee MC*, a guided tour through the mythical splendour and miserable squalor of night-time London town.

And in a year when rock music has been as dull and stagnant as last week's dishwater, we must be thankful for such rare moments of inspiration.

65% RICHARD LOWE

Stuff the Sputnicks, BAD the future of rock 'n' roll! This is creativity at its most fruitful, a mixture of hip-hop, FX and social spite.

Joe Strummer co-produced and co-wrote some of the tracks; the best are Jones/Don Letts compositions, as original as Chas Jankel and Ian Dury, and worthy successors.

SIMON

I was really happy with BAD's last LP — there were good tracks on it and I loved *Medicine Show* despite the effects and inaudible lyrics.

But after a good listen to *No 10 Upping Street* I could only gibber. Tracks like *Hollywood Boulevard* confirm that BAD haven't lost their unique sound, but overall the album features too much hip-hop. And the band just can't produce good hip-hop records; listen to *C'mon Every Beatbox*.

I don't really like this album, but maybe it'll grow on me.

55% MEDICINE STONE

## THE STRANGLERS

## Dreamtime

Epic

WITHOUT doubt *Dreamtime* is the most successful Stranglers LP for years. Nearly all the tracks are provocatively persuasive pieces of crafted pop and there welcome that the band are returning to the firepower of their

early days in the late Seventies.

LP works well because of its fresh, crystal-clear production and timeless material. And you delve beneath the outer layers you'll discover an idea binding some tracks together.

According to Hugh Cornwell, 'dreamtime' is the nearest English translation to a word of the Australian Aborigines. They believe they're related to natural objects like trees and rocks, and when they die they become part of the environment. But mining their lands has destroyed the spiritual life of the Aborigines. Pretty heavy, huh?

This concern with preserving environments, habitats and civilisations is echoed in *Mayan Skies* and *Precious*.

you, if you're listening with only half an ear this conceptual stuff is likely to pass you by. In straight musical terms the LP romps home, particular highlights being the uplifting and successful single *Always The Sun*, the plodding but effective title track, the raucous, lashing *Was It You*, and the chugging *Ghost Train*.

All in all, a surprisingly powerful album which shows that The Stranglers are still in force to be reckoned with.

## 80% PAUL STRANGE

grand-daddies have really got together for this one. Forget Uncle's Pseud's-Corner ramblings — reincarnated Aborigines (see above, and interview, 68); just sit and grow on you. And grow will. Their finest effort since *The Raven*.

## CURTIS

giving *Dreamtime* a good listen, I begin why *The Stranglers* don't feature more heavily in my album collection. I'm laying any claims to being a *Stranglers* fan, I'm surprised by the 'versatility' of LP; I could enjoy it much at when I'm killing my eardrums. Now, having been able to to *Nice* in *Nice* properly, I should have been a bigger hit; I hope I won't have to say that about this album.

## CHINA CRISIS What Price Paradise? Virgin

I USED to hate China Crisis; there was always something inherently twee about their music and appearance.

But then along came Steely Dan's Walter Becker. He sold me China Crisis last year with his production of *Fleunt The Imperfection*. In 40-odd minutes I decided that China Crisis weren't that after all. Quite good, really. Listenable.

And on *What Price Paradise?*, Clive Langer and Alan Winstanley have picked up the Becker production legacy without making any compromises.

If this album is a violent reaction to the... *Fire And Steel* phase of clever-clever, boring-boring smugness, China Crisis have done it with no holds barred. There are fine, assertive tracks: the single *Arizona Sky* and *We Do The Same*. And at times there are similarities to Dexy's *Midnight Runners*, particularly in *World's Apart* and *June Bride*.

The soulful pop of the last album is still there, festering beneath the surface, but the Crises seem to have found a direction in the atmospheric moodiness of *Hampton Beach*. Quite apart from the Mersey connection, this is very much a melancholy Beatley song.

*What Price Paradise?* is the strongest and best album from China Crisis yet.

SIMON POULTER

After the decidedly poppy *Fleunt The Imperfection*, *Garry, Eddie and Co* release this much harder — and better — album. *What Price Paradise?* that important one step further and my ears are happier for it.

## 80%

Liverpool's wimp 'rockers' continue their flen-plan to dope the record-buying public. I'm getting tired of China Crisis pumping out Beatleyish tunes and 'aren't-we-oh-so-clever' lyrics. Musical Horlicks.

## 15%

WILD BELIEF!  
THE LOVE PAR-

THEY SOCK IT TO  
A GIRL — IT!  
DEPRAVED

— A NEW  
KIND OF ABNORMAL  
LOVE!

WOMEN! FANTASTIC

'ALLO 'ALLO, what 'ave we 'ere then? A new driller-killer porno-flick snuff movie?

No, it's only the advertising blurb for *Satan's Sadists* (1969), according to the authors of this hilarious romp through some of the films Hollywood would rather were forgotten. In fact *Satan's Sadists* was a daft biker film starring the squeaky-clean musical actor Russ Tamblyn.

Harry and Michael Medved are famous for the first *Golden Turkey Awards*, the book which launched their TV as hosts of spoofed-up 'Oscar' ceremonies for the worst films ever made.

*Son Of* goes further, covering a farmyardful of new, previously un-rediscovered turkeys as well as some better known epics that bombed from the moment the cameras began to roll. There's fascinating trivia, too. Did you know that...

Raymond Burr (Perry Mason/Ironsides) played an ape in *Bride Of The Gorilla* (1951)? Linda Evans (Dynasty's Krystle) went raunchy-surfing in *Beach Blanket Bingo* (1965)? Ronnie Reagan (the well-known one) should have played Rick in *Casablanca* (1942) and later suffered delusions that he was Humphrey Bogart? Tom Selleck (Magnum) was a corpse in *Coma* (1978)? Larry Hagman (J.R.) got devoured by a giant jelly while taking a leak in *Son Of* (1972)? Or that Joan Collins (bitch goddess) got more lightly when she wasn't quite eaten by colossal ants in *Empire Of The Ants* (1977)?

You didn't, you, and you'll have to buy this book immediately.

*Golden Turkey Awards II* has some marvellous award categories — the embarrassing nude in Hollywood history, the most unbearable bear movie ever made, the worst performance by Ronald Reagan, the most laughable concept for an outer-space invader, and so on.

In the category for least convincing scientific explanation in motion picture history, one of the

(inevitably) my own favourite turkey, *Plan Nine From Outer Space* (1959), where a super-intelligent alien tries to explain theoretical physics to a US Army colonel by comparing the to a can of gasoline. (If it's ever on TV again, don't miss it.)

The Brothers Medved write in a lucidly cynical manner that never quite hides their admiration for sheer celluloid badness, inept acting and hysterical scripting, and the description of *Wild Women Of Wonga* (in the category for most primitive male chauvinist fantasy) is almost worth the price of the book in itself.

This super-tacky production caught the attention of the great dramatist Tennessee Williams, who attended location shoots to the excited consternation of the cast. It turned out, however, that he was only hoping to date of the flamboyant Miami beach musclemen hired in as a wild Wongan.

It's the details like this that make *Son Of Golden Turkey Awards* a great read and a stocking-filler must for film freaks. You have to get a look at the most laughable concept for an outer-space invader.

ROGER KEAN





# Books



WHILE I was reading this book the BBC were repeating some vintage material in their '50 years of television' celebrations. One show in particular interested me: *That Was The Week That Was*, the weekly revue from the early 60s which made the names of David Frost and Willie Rushton and on which, on one legendary occasion, a member of the audience walked up to Bernard Levin in mid-monologue and delivered a resounding right-hander which knocked Levin off his stool.

TW3, as it came to be known, was a bit rough around the edges, but it

was fresh, it was original, it took risks, and it was live.

Will we be seeing repeats of *Spitting Image* in 50 years' time? I doubt it—the show's topical satire simply isn't up to it. And that's why this book, the story of the show's inception and of its internal politics, personality clashes and crises, is not the most gripping of tales; *Spitting Image* is a programme which seldom fulfils the high promise it holds for millions, and only succeeds because there's no competition in TV satire.

If *Tooth & Claw* were fiction, I'd author Lewis Chester of poor characterisation; the only

people whose personalities come across from its pages are the master puppeteers Fluck and Law themselves, who, I'm relieved to learn, still wonder what the hell they've got themselves into. And so the fine detail of budgets, resignations and board-meetings is of no interest to a reader who knows little and cares less about the characters of this real-life drama.

Like some of the show's more obscure in-jokes, this book will appeal to 'media' people but leave the rest of us baffled, wondering whether it really merits all this attention.

There are some funny stories, as well as a tantalising glimpse into the contents of the pilot show for *Spitting Image*, which for contractual reasons will never be broadcast. Among the sketches was a mass self-disembowelment

sion by a group of Japanese businessmen, involving knives, offal, sausages, cocktail sticks and glacé cherries.

It's also interesting to know that the producers seriously considered calling the show *The Enough Money For A New Mental Hospital Show*, and that lampoons of the Royal Family were cut from the first show because of an impending Royal visit to Central Television's headquarters. The Royals feature heavily; an entire chapter is dedicated to the episode with the Queen Mother, whose impending appearance as a *Spitting Image* character prompted the horrified *Daily Express* to describe Her Royal Highness as 'untouchable' by man and puppet alike.

In the most interesting chapter of his book, Lewis Chester asks me of the

show's victims how they like their puppets. Liverpool leftie Derek Hatton says that his appearance in *Spitting Image* was a 'recognition of what we have achieved in this city'; Terry Wogan's wishes he 'didn't sound so much like Eamonn Andrews'; David Steel wonders why his puppet is 'so small, when I am in fact noticeably taller than Neil Kinnock'.

If the book comes to any conclusion, it's that satire is an essential part of any healthy society. It's a sign of the times, though, that a moderately funny show like *Spitting Image* should attract so much flak when you consider what they got away with on TW3 20 years ago. It's also a sign of the times that *Spitting Image* is regarded as important enough to have books written about it.

65% DAVID CHEAL



'The closer we come to the present day the harder it becomes to make a clear judgement on the stature and health of the SF field.'

So begins the sixteenth and final chapter of Brian Aldiss's hefty *Trillion Year Spree* written with the collaboration of David Wingrove. The book is subtitled *The History Of Science Fiction* and it is what it purports to be—which is to say dry rather than a rollicking good read. Historians have an inevitable problem with the events of yesterday—yesteryear is much more easily pigeon-holed, distance lends perspective—as a result, what we get is 'history' up until the early Seventies, and a wide-ranging critique thereafter.

However, the 13 years since an earlier version called *Billion Year Spree* was published has given Aldiss some perspective on the most prolific and famous SF authors of the late Sixties and Seventies—a very fertile period indeed—and that alone may make this book a worthwhile investment for fans of the genre.

In that time, too, Aldiss's own views have altered, so that some of the ground covered in *Billion Year Spree* is now seen in a slightly different light. We start with Mary Shelley and *Frankenstein* and then

move at a fairly ponderous pace through Edgar Allan Poe, H.G. Wells, Edgar Rice Burroughs and their various contemporaries up to the recognisably recent Thirties and the start of



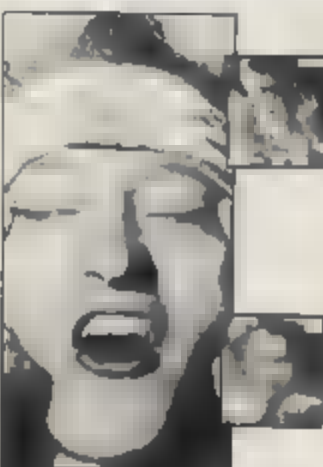
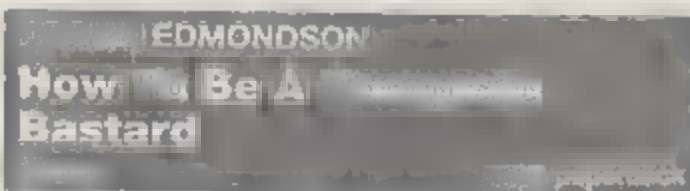
'real' pulp science fiction. There's plenty of detail here and some fascinating insights into the motives of authors, their relationship with their world and to their material. For instance Aldiss puts forward the theory that Bram Stoker's *Dracula* is possibly a story about the effects of syphilis with the vampire representing the venereal disease and the two women in the story being the disease 'vectors'. Stoker, something of a womaniser we're told, died of syphilis. A convenient myth perhaps, but fun at least, for apart from occasional illumination of this kind *Spree* is a bit heavy going, even for an SF fan.

A few things make me uneasy about the whole. In discussing Stephen King's contribution to SF, for instance, mention is made of *Firestarter*, *The Dead Zone* and *The Shining*, yet there is no reference made to the one novel that is pure SF throughout, *The Stand*. Some turns of phrase break away from the 'serious historian' approach to sound positively novelistic as when Aldiss refers to the USSR as 'that dark Communist alter ego of the capitalist Western world'.

I said 'dry', and perhaps that is the major failing of *Trillion Year Spree*. It's curiously lacking in the excited spark you might reasonably expect from not only an author of many SF novels and short stories but also a self-confessed SF fan. *Trillion Year Spree* seems to want to be a school and college curriculum text and an attempt (slightly defensive in tone) to insist on a rightful place in modern literature for SF alongside more obviously 'serious' works. SF certainly has been, and perhaps still is, regarded as generally low-brow reading despite having among its practitioners some of the great literary names of the past hundred years. Nevertheless Aldiss, together with David Wingrove as his helper, hell-bent on hammering the point with much philosophising and some extraordinarily 'long' and impenetrable words.

Sadly, more of an effort than a joy to read.

25% ROGER KEAN



SO TV's wacky, wild and fun, fun, fun Adrian Edmondson has brought out his own book, *How To Be A Complete Bastard*, eh?

Television cult programmes have a predictable habit of producing books (*Monty Python*, *The Goodies* and *The Young Ones* spring immediately to mind); the books are usually a bit more risqué than their TV shows, and uncannily appear on the bookstands each year in the pre-Christmas mêlée.

This one's no exception. Unlike *The Young Ones Book*, which incorporated the talents of the regular *Young Ones* writers (Ben Elton, Rik Mayall and Lise Mayer), *How To Be A Complete Bastard* is 'co-writ-

ten' by complete willy ADRIAN EDMONDSON with mark leigh and mike lepine (sic).

The majority of photographs are of Edmondson doing his Vyvian/Sir Adrian Dangerous bit, and not surprisingly the text is primarily concerned with the various pursuits of the right regular bastard.

There are some good moments: an excellent picture of Adrian 'Degville' Edmondson from Sick Sick Shitbag complete with wig and as many pairs of stockings as there are parts of the body to wrap up, and a clever parody of the cover of the *Not The Nine O'Clock News* book, Not!, complete with Adrian 'Pamela Stephenson' Edmondson.

Though I had a good laugh on the train (don't read this book if you're easily embarrassed in public), *How To Be A Complete Bastard* is a tad tedious overall, relying too heavily on sub-sixth-form humour which usually revolves around the male crotch (every permutation of the penis euphemism is here).

An over-priced rag-mag. SIMON POULTER



# ALL HE WANTED WAS A FEW LAUGHS.



When **it** **seems** that great, heroin might **be** a great **way** to have a few laughs.

But it isn't long before the **fun** **ends** in **a** **bad** joke. **You** **start** looking ill, losing weight **and** feeling **bad**.

**You** **lose** control of your mind **and** well **as** your **body** **and** eventually you might **even** risk death.

So **if** a **friend** **offers** you heroin, don't **treat** it **as** a joke.

Otherwise **you** **might** **lose** the last laugh.

## HEROIN SCREWS YOU UP





# BIG DADDY

**BIG COUNTRY** are back on the road this month, and **STUART ADAMSON** is in a quandary. Performing live in front of the band's loyal and dedicated fans has always been important to him, part of the process of breaking down the barriers between stage and audience. But, as he told **DAVID CHEAL**, touring also drags Stuart away from his beloved Scotland and his equally beloved family.



**B**IG COUNTRY were shooting the video for their latest single, *Hold The Heart*, in a community arts centre in north London. My appointment with Stuart Adamson was scheduled to ~~be~~ at a convenient break in the filming, at an unspecified time during the course of the afternoon. I couldn't sit in on the shoot because it was in a room with mirrored walls, and hangers-on were excluded — they might creep into the shot.

So I sat downstairs, drank several gallons of coffee and leafed through a fascinating ~~new~~ Ferries brochure until Stuart finally appeared clad in a stylish, expensive-looking suit (with cuffs turned up) and a porkpie hat. A tuft of spiky hair bristled out in front of the hat's rim. Stuart lit a cigarette, took ~~the~~ hat off and placed it on the table next to my tape recorder. I half-expected the tuft of hair to remain attached to the hat, but it stayed firmly on his head.

Stuart spoke in a gentle, lilting Scots accent, by no means as incomprehensible as I feared it might be. He's a very thoughtful bloke, a member of that rare species, the intelligent pop star. Stuart avoids the platitudes and clichés which make up the vocabulary of the average music celebrity.

It's been a good year for Big Country: an album, three successful singles, two tours in the UK, the second of which is currently underway. They've also just started to break into the American market, following their successful US tour.

'We have a good live following over there,' says Stuart. 'It's not mega-platinum status but it's good, a lot of people buying records and coming to gigs. Our show over there is pretty much the same as the one over here; we don't do a different stage show because we're in America or Japan or whatever. We tend to get pretty much the same reaction wherever we play.'

Does he find that Big Country attract similar audiences the world over?

'We get a much ~~more~~ varied audience than a lot of people think, a mixture of ages and cultures, and if our audiences are the same the world over they're the same because ~~we~~ get the same sort of mixture of different people.'

Their album *The Seer* is still doing the business, too. Was he pleased with it?

'I was ecstatic. Every aspect of it — musically, lyrically, and live, it's something that's been an absolute joy to work on. There's a lot of space and a lot of atmosphere in the album, and it's brought out a lot of subtleties in the group that were always there but never quite came through before.'

It also brought out a lot of subtleties in Kate Bush, who's featured on one of the tracks. Stuart explains how she came to be involved.

'I've been a big admirer of hers for a long time. We were working on *The Seer* and because the song itself has a woman as a central character we thought it would be nice to have a woman singing it. We've used a girl singer in the past — for some reason it seems to match up quite well with my voice; I don't have a traditional gravelly rock'n'roll voice, it's a bit more straight than that.'

'And because Kate has such a vast range of vocal styles and because of the way she arranges her ~~stuff~~ stuff vocally, I thought it would be smashing if she could do some work for us. So I called her up, sent her a tape and she really liked the song. We didn't want

to tell her what to do; we just wanted her to be Kate Bush, so she worked out her own arrangement and came in and sang for 12 hours straight. I was quite in awe of her, actually.'

The album's lyrics continue Stuart Adamson's mythical, mystical storytelling style of songwriting.

'It's a lyrical style that interests me a great deal. It's a way I feel I can put not only human situations but moods and emotions and intangible things like spiritual things across, rather than just sitting there saying 'I felt great'. It's trying to create a mental landscape, a mental picture that can re-create the mood or emotion in the listener. On *The Seer*, the idea around which the album revolves is one of learning from the past not to make the ~~same~~ mistakes again in the future.'

'The song itself drew on a story I'd heard about a sort of Scottish Nostradamus who lived in the 12th century. I thought it would be nice to use that with modern ideas. *The Red Fox* was about a guy who was in charge of the English forces in Scotland and was shot by someone, and no-one knew who had done it and it was like an historical act of terrorism. And it was using that idea to show how people's frustrations at their own situations can spill over into violence.'

There are obvious parallels with the 20th century and with unemployment, something about which Stuart has gone on the record with particularly strong views. And it's typical of his attitude that what impressed him ~~was~~ that the frustrations of the unemployed have not spilled over into violence on a large scale, despite the most devastating of circumstances.

**Where I come from, we've got the second highest unemployment rate in Scotland. A fifth of the workforce is out of work. But people still seem to have a sense of humour, and I think that's something that's worth believing in.**

'I was reading Bob Geldof's autobiography, and there's one passage in it where he says that when people are at their worst they're at their best, and I think there's a lot in that. In the area where I come from, we've got the second-highest unemployment rate in Scotland. A fifth of the workforce is out of work. It's farcical, a ridiculous situation. But people still seem to have a sense of humour, and I think that's something that's worth believing in.'

What helps the people back home through this rough period is their strong sense of community, believes Stuart. This concept is a strong thread throughout his work, and growing up in a small community near Dunfermline has taught him the advantages of living your life among people you know and trust.

'I find it very sad that we seem to be developing more and more into a nation that subscribes to the 'I'm all right, Jack' theory. Maybe it's nostalgia, but I did grow up in a close-knit community and I think it's something special, it gives you a sense of purpose



and a sense of belonging, and a sense of being part of something. When they're left to their own devices people tend to turn in on themselves and become suspicious and malicious. It causes a great deal of hostility between people, and it makes you to look for people's differences rather than their similarities.'

**“To me, my family is important to me would be important to my family, too, and that's a nice statement to be in, there's a mutual dependency. I think it's important not to teach children how to learn or how to grow up, but to help them, because they do it themselves.”**

Stuart lives in the town where he was brought up, and to be at his happiest there, surrounded by the most important people in his life: his family. Stuart is now the father of two young children, and he takes his responsibilities as a father very seriously.

“To say that my family is important to me would be an understatement. I'm very important to my family, too, and that's a nice statement to be in, there's a mutual dependency. I think it's important not to teach children how to learn or how to grow up, but to help them, because they do it themselves. Also the basic warmth and company within a family is something that's important for kids.”

Stuart once described himself as a ‘depressed optimist’, but bringing up a family has altered this view: ‘Children give you a sense of naivety, and I think that in a nice sense, in that kids do the wonder of things, and can see hope in things, and don't look always at the negatives. I see it in people's faces; I think your basic average human being is a pretty nice person, and I think you have to rely on hope for the human spirit.’

Prolonged absences from his family have altered Stuart's attitude to touring, now ambivalent.

‘It's something that's very much a part of me — the actual physical act of playing in a band is something that I derive a great deal of fulfilment from, and it's something I'm very lucky to do. I do earn a living out of doing something that I love doing, and not many people can say that.’

‘But we do get a bit of a bind sometimes, and I suffer very severely from homesickness. But we've tempered that year by year by doing three or four weeks on and then three weeks off. It's a much more civilised way of doing things, particularly since three out of four members of the band have families.’

The continued success of Big Country surprises critics, but not Stuart. He believes that the Big Country success story is largely attributable to the control they've maintained over their lives, their careers, their music, and their integrity, remaining true to themselves rather than adhering to an idea of what might be commercially successful.

‘We've been successful by doing what we

want to do and by keeping control of it. I don't think the group would last very long if we started doing that was aimed specifically at a market. We obviously want our stuff to be successful, because I don't see any reason in working in a communicative form and playing to myself, my family and my living-room, but it's important to us to do stuff that we are committed to. You do have a certain amount of clashes and arguments, but we do listen to what other people have to say, but when you do have ideas about whatever it is you have to do you have to stand by them.

‘It would be a very vainglorious form of success if it all was done in one else's conception of what the group should be. I'm not interested in success for success's sake — it's too narrow a concept for me to find any great lasting satisfaction from.’

What is success?

‘Finding myself deeply committed and deeply satisfied by my work, finding that the responsibilities I have as a father are repaid, finding that I do what I do without looking too much of a prat, really. That's what it's all about.’

Another important element in Big Country success story is Stuart's refusal to be sucked into the star system; he prefers to present himself as a pretty regular sort of guy, because that's what he is.

‘I'm not really into hero-worship. What I do through my work through the way I live is something that just makes up part of me as a human being, and it doesn't make me apart from other people. I find it disorienting when people do look upon me in that manner. People that are interested in the group come up to us and talk to us and don't feel inhibited, and it could be that for anybody; I think it's just a matter of how you view yourself. I don't have a stage persona that I can just turn on; Stuart Adamson the songwriter, guitar-player, singer, hus-

band and father is all the same person.

‘People where I live are pretty straightforward and don't make a great deal of fuss about it and just see it as my job. It is a very expressive and emotional form of work, but work it is, it's what I do to make my living. I don't think it's a matter of taking something special and making it everyday, I think it's seeing what there is special in the everyday, I think that's the magic.’

Finally, there's the music itself. Musically, personally, politically, they clicked from the word and have gone on without major conflicts.

‘We have something very special between the four of us. I don't know quite what it is, whether it's something in the cut of our trousers or what, there's something there. It's something that's more than the input of each of the individuals. We do play and write with a great deal of spirit. It's something more than just sitting down with a guitar and strumming a few chords. It's a very intangible thing, but it's part and parcel of what makes up the group.’

Suddenly it's time to go. Stuart has a photographic session to attend, then the sleeper train up to Scotland. We talk about the film *Restless Natives* for which he wrote and recorded the music. ‘I think the discipline of writing to illustrate someone else's pictures. I'd like to do more of that,’ he says.

He's an ambitious man, but not in the traditional sense of the word. Ask most what their ambitions are, they'll talk to you about work, careers; stars would mention unfulfilled yearnings to be novelists, film directors, poets or racing drivers. Stuart Adamson's greatest ambition is more realistic, but given his views on children and families as an expression of hope in the future, perhaps it's more important.

‘I'd like to be someone's grandfather. I think that would be a fine thing to be.’



# THE YEAR THAT WAS

As the year draws to a close, LM looks back at important issues, storms in teacups, fads and fashions, muddles and mix-ups, plus the occasional illuminating flashes of brilliance that have emerged during the last twelve months.

## Smack, tattle, pop

RICHARD LOWE rummages through the gutter and back on the year according to Fleet Street.

rape, bloody murder, drug-ravaged celebrities, horrifying accidents, famine, economic recession, political repression — 1986 was just any other year, really. And when the news is so consistently depressing, it's no real surprise that the popular press — than ever — Royal tittle-tattle and spurious 'showbiz' to the pill.

However, news that wasn't about Princess Di or Dirty Den did occasionally filter through, and this year it was 'drugs' that took over from AIDS as the new scourge of the nation and of which tabloid are made.

Phil Lynott died of a drug overdose, the Arab prince Masbhour Saud Axis charged with dealing in cocaine and little Lord Jamie Bland was sent down for three months heroin rep. And it only January.

While Phil Lynott's death — something of a grim inevitability, drug problems of Boy George came as a genuine shock and gave popular press more mileage than other story this. That he had previously been at pains to distance himself from the school of rock decadence personified by the Phil Lynotts of this world made The Boy's downfall more ironic, his previous high, and indeed favourable, press profile made the vultures swoop more eagerly.

And the fact that his particular poison was the fashionable, glamorous cocaine but heroin, dirty and deadly, added squalor and degradation to the sorry tale.



When the facts of George's heroin addiction — first revealed by photographer David Levine, George denied the allegations, claiming that 'the only drugs I have taken — things like Valium and sleeping pills'. It only when his brother revealed the truth to the that George forced to confess. And the misery piled up. George went to court and admitted possession. His and musical collaborator, Rudetaki, was found dead in George's house from the all-too-familiar drug overdose.

And then, to cap it all, George's odious side-kick Marilyn tried to sell his of Life With Boy George for £10,000. With friends like that to mess up your life, who needs heroin?

The publicity probably did George a world of good, though. He went for treatment, to have 'cleaned up' won himself a good of sympathy. He even got a reassuring telegram Donny Osmond pointing out that if you take 'in' out of 'heroin' it spells 'hero' (and if you take 'onny' out of 'Donny' and replace it with 'ickhead' it spells 'Dickhead').

The tragic and sensa-

tional drug stories weren't limited to decadent pop stars and desperate peasants. Not every young tin of heroin hogs the headlines for days, but then every stupid smackhead is the daughter of the Trade And Industry Secretary, and when Channon was found dead in Oxford of Count Gottfried — the press a day. Olivia had celebrated the completion of her with vast quantities of her favourite cocktail, champagne mixed with Guinness, a pint of sherry... and a lethal nightcap of heroin.

It — a tragic — also a lesson to the wealthy giving an immature, irresponsible college student £40,000 a year pocket-money can spoil her in more ways than one.

The world of sport was tainted by drug scandals, too. snooker player Kirk Stevens nearly died in June after an overdose of. Botham suffered a fusillade of allegations involving drugs. First — the knife — was Lindy — billed by the press as a 'high society divorcee' former Barbados', who that while — the MCC tour of Barbados Botham had snorted cocaine with her in the bathroom of Mick Jagger's villa, sniffed more cocaine while making love to her on floor of his hotel room and even broken his bed during one particularly passionate sex sion.

Botham even had to cope with a ludicrous accusation that he snorted cocaine while fielding in the slips, and endure the statements of his manager, who insisted that 'Ian grew up during the drugs generation, so of drugs... everyone

### Royal

does' before later denying the statement.

Pressure from Sunday newspaper, which claimed have evidence of Botham's drug-taking, eventually forced to that he had in the past used cannabis. The outrage resulted in England's greatest player being banned from first-class cricket for two months by the Test And County Cricket Board.

Even the Royal Family had the odd with drug-related scandal. An acquaintance of Margaret charged with dealing in cocaine, and Princess Michael, with her familiar tact and flair for attracting bad publicity, commented that pop music tended to be 'associated with drugs and exciting things that'.

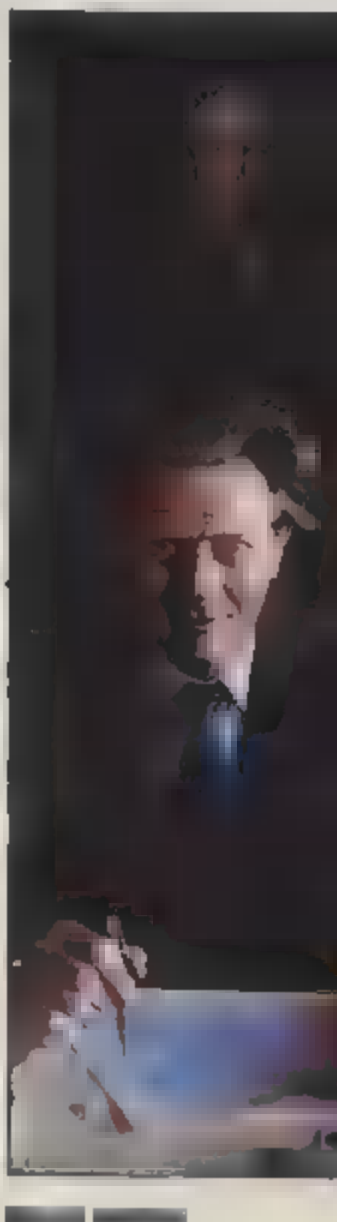
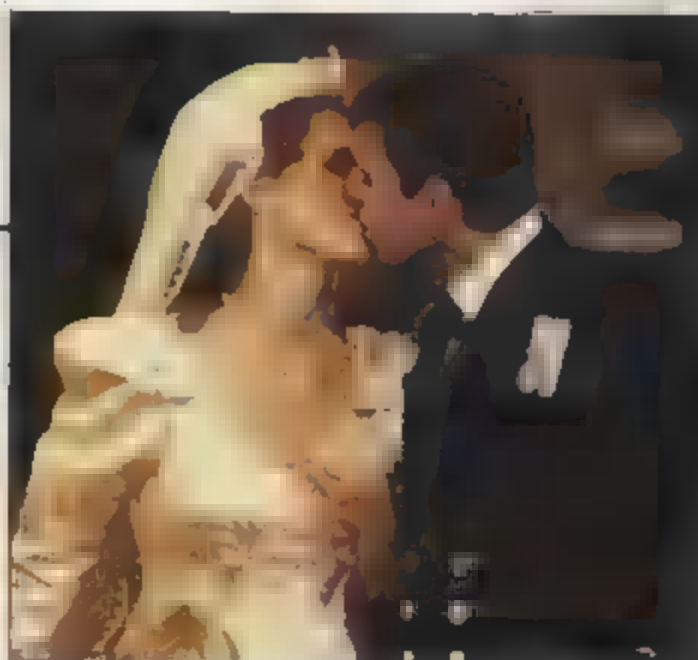
whole, though, the Royals their role, providing the media with a rich fund of cosy, wholesome snippets of news. The royal wedding between (as TV commentator David Dimbleby so neatly put it) 'a second rate royal and an overweight Sloane' attracted the inevitable frenzied hype. The two were well-matched; 'a good team' was the verdict from the horse's mouth.

Fergie refused to admit that her figure was a little on the generous side, insisting that 'a good womanly figure' 'a trim waist, a good 'up-top' and enough down the bottom but not big', while her described 'a real man'. This was his stag night, when destroyed manly credibility by not taking a single bevvie — I bet he didn't have a curry way home.

In the end most telling comment on whole affair from Fergie's mother, who revealed that the happy couple 'first polo ground — where everybody meets' — a remark which does to condemn the snobbery

and arrogance of the tocratic circles in which the Royal Family roam than vol- of Willie Hamilton distribs.

It was a good year for the Government, either. Defence Secretary Michael Heseltine stormed out of a Cabinet discussion of the Westland helicopter company and resigned from the Government, accusing the Prime Minister refusing to allow proper discussion of the takeover bid. His resignation was than an argument a small firm in Yeovil; a rejection of a style of government





where the PM stuffed her cabinet with crawling cronies and ruled the roost, a rejection of policy which puts the [redacted] of shareholders above the interest of the nation. The repercussions of the [redacted] also led to Trade And Industry Secretary Leon Brittan's resignation from the cabinet.

Junior Health Minister [redacted] Currie made a [redacted] for herself with crass generalisations about the eating habits of the nation. According to Edwina, northerners live on a diet of chips and gravy washed down with pints of bitter, while those sensible sophisticated southerners stay healthy [redacted] coleslaw and carrot juice and jog- [redacted]. With such distorted and prejudiced views she's bound to go far in the Tory party.

Edwina's only real rival in the stupidity stakes [redacted] Jeffrey Archer, who resigned as deputy chairman

something [redacted] he applauded, few could help feeling intense satisfaction with [redacted] spectacle of someone [redacted] smug and pious as Jeffrey Archer caught with his trousers down. A splendid tale.

But [redacted] all [redacted] stories [redacted] [redacted] heart-warming. [redacted] was the year when untold (literally) damage [redacted] caused by the Chernobyl nuclear disaster, when [redacted] space shuttle Challenger exploded shortly after take-off; it [redacted] the year [redacted] the American raid [redacted] Libya, the 'state [redacted] emergency' in South Africa and the abortive Reagan/Gorbachev 'peace talks'; it was the year of the 'toy boy love massacre' and the 'skinned torso horror', the 'inter-city carnage' and the 'slaughter [redacted] flight 075'.

It [redacted] a year of routine misery for three million unemployed; Employment Secretary Lord Young reckoned 'the country has never had as good a time as



Jeffrey Archer

of the Tory party after he'd admitted paying off a prostitute to avoid any scandalous revelations she might have made about him. Of course Jeffrey [redacted] met this [redacted] — he [redacted] merely scared that she might reveal more intimate details of their non-existent relationship and so offered her money to go abroad.

While the gutter journalism of *The News Of The World* is [redacted] generally

it has today'. It was the year when rape was [redacted] rife than ever; in the High Court Mr Justice Garland served a lenient sentence on a man convicted of kidnapping and raping two women because 'the degree of violence used [redacted] comparatively small and no sexual perversion [redacted] involved'.

These are worrying [redacted]. Does anyone imagine next year will [redacted] any better?



## Making plans for Nigel

**GUY THOMAS looks beyond Nigel Mansell's empty Williams — and the smashed hopes of British motorsport for [redacted] — to make a patriotic Prost Report.**

**S**TEVE RIDER managed a brave smile, but he knew his party was a complete disaster.

True, it had been well-advertised, and millions of people turned up despite the unsociable hour. But this midnight feast lost its flavour very abruptly.

Nigel, in whose honour the celebration had been planned, was just not in the party spirit after Lady Luck stood him up. Tired from the start, he later became noticeably deflated and left before the end. Steve's surrogate hero proved less popular with the guests, for he was short, crook-nosed and spoke with a foreign accent — and besides, had got off with Nigel's Lady.

In preaching the gospel

of the next Messiah for 12 frenzied months of crusading, the BBC had nailed together its own cross and carried it cheerfully to the top of the hill. And the myth exploded along with Nigel Mansell's left rear tyre, in an inglorious shower of sparks beamed live from Adelaide. Britain's Big Bang came one day too early.

Perhaps the Beeb got its just deserts, but it's easy to feel sorry for Mansell. He is not the World's best racing driver, but he would have worn that crown had the Gods not let him down. His relief at surviving a 180 mph blow-out without a single physical scar will soon fade, but the mental anguish is his for life. It was his party, he could cry if he wanted to...

It's easy to feel sorry for ourselves, too. Historically our drivers have been more successful than any others, and where Stirling Moss failed, six other Britons have succeeded: Mike Hawthorn, Graham Hill, Jim Clark, John Surtees, Jackie Stewart and James Hunt were all World Champions. So the backlash which followed Hunt's 1976 title has been painful. Successive championships have come from five different continents; Frenchmen and Brazilians have been in vogue.

Enter the epitome of the True Grit Brit. The story of Nigel Mansell's transformation from near-failure to national hero is classic *Boys Own* material.

Mansell's career has been more chequered than the finish-line flag, and he's been written off almost as often as his cars. While experts doubted he would ever win a Grand Prix, cynics were busy offering odds on which bend would end his career. And, drop-

ped by the Lotus team, Mansell spun off on the first corner of the first lap of his first race for Williams.

But as he was introduced to victory it became addictive. After no wins in his first 72 races, Mansell achieved six in the next twelve. At once 'Mansell' became 'Our Nige'. In a touching display of wisdom after the event the critics melted away, turned their attentions to cricket.

And the man himself changed, maturing. Reckless self-doubt became wreckless self-belief as he defended a surprise championship points lead.

Perhaps this rising tide of personal and public optimism should have been dammed by restraint before being damned by fate. Certainly the veil anti-climax should not be allowed to disguise the magnitude of Mansell's achievement.

He did not fail. In winning more races than any other driver in 1986, and in forcing the best in the world to treat him as an equal, Mansell proved himself. Luck alone failed him. And the most telling measure of his success was that defeat, in the end, came as a surprise.

The opposition was awesome: three men who were generally considered to without peer.

Nelson Piquet is the man who persuaded the great Niki Lauda to retire in 1979 by refusing to live in his shadow in the Brabham team. He went on to lift two world titles, become a god, and fail to find a team-mate who could get near him before he joined Williams to partner Nigel this year. He won the first race in his native Brazil, was dethroned again, said it had been easy, and already seemed to be cruising to a third championship.

Ayrton Senna is Brazil's Young Pretender, the Luther of the Piquetist church. He's the Boy Wonder who hit an unprepared Formula One in 1984 with a blend of raw talent and ruthlessness which won him accolades, and enemies in that order. After knocking Mansell off the track in Rio, Senna fended him off by six feet (after 200 miles) in Spain to stake his claim to Godship.

Alain Prost was the man who persuaded Niki Lauda to re-retire in 1985 by consistently beating him. Formerly nicknamed The Tadpole (because he was a little frog), he late became

more reverently known as The Professor, the prolific Grand Prix winner since Jackie Stewart.

Prost was the who made an artform of coming second in the World Championship points table despite winning most of the races, but it fourth time lucky last year. Victories at San Marino and Monaco this spring registered his reluctance to relinquish the hard-earned crown, and put him back on top of the standings again.

These recognised stars made Mansell a rank outsider for glory, but he soon brought the odds tumbling. He outraced Senna in Belgium (despite fuel trouble), Prost in France (despite two pit-stops for tyres) and Piquet at Brands Hatch (in an unfamiliar spare car), and romped away unchallenged from them all in Canada and Portugal.

chain — sponsors, designers, engineers and even humble mechanics can have far influence on a driver's results.

Formula One is the technological peak of a technological sport. Much of the drama is written on the test-bed and in the wind-tunnel. At the track, the man in the cockpit is merely a prompter as his machine out its well-rehearsed role.

Before any team can contemplate winning a Grand Prix, it needs a 1500 cc engine capable of providing 850 bhp: brakes which have instant impact when they've been red-hot for an hour and a half. The aerodynamics have to allow straight-line speeds of up to 215 mph despite incorporating bulky, inverted wings to increase traction during cornering. And the bodyshell must

Didcot, Oxfordshire; Senna's Lotus in Hethel, Norfolk; Gerhard Berger's Benetton in Witney, Oxfordshire; and Prost's McLaren in Woking, Surrey. This last became the first car in history to achieve three successive World Driver's Championships. And your paper told you was 'almost a good year for Britain,' did it?

Seven of the fourteen current Formula One teams are British. They are not major manufacturers with corporate funding, but independent, commercially-sponsored, professional racing organisations. They build their own chassis, but they buy their engines.

Between 1957 and 1977 these professionals defeated the challenges of many motor manufacturers who decided to build their own chassis in which to

megabucks bought megahorsepower. Their very survival was threatened.

But the Brits resisted with Mansellian gnt. Continuing to build better chassis, they commissioned other manufacturers to provide them with engines. Thus, when the turbo-charger could no longer defeat, it was they who stole the honours. Brabham's partnership with BMW, McLaren with Porsche and Williams with Honda.

Neither Renault nor Ferrari had produced a turbo-charged World Champion. The French conceded defeat last year, leaving professionals such as Lotus to campaign their engines — and leaving the Italian cars to be eclipsed once more by their British rivals.

Rule changes will be bringing Turbo Wars to a



Five wins is usually enough to bag the title. It was certainly enough for the national media to proclaim the seventh coming. The specialist press, however, knew better. The experts knew Mansell could put Britain at the forefront of international motor racing — but they maintained Britain was there already!

Our affection for the individual sporting hero can sometimes distort reality. So while we sat glued to an exciting scrap in which an underdog Bulldog was striving to fend off a lot of foreigners, the fact that all four protagonists drove British was largely taken for granted. Or ignored.

The World Driver's Championship may be the big prize for all concerned, but this is, paradoxically, but undeniably, a team sport. And British teams have dominated it for 30 years. For them, the driver is merely the final link in the

encompass complex turbocharging and cooling systems and a 50-gallon fuel tank, while keeping weight and air-resistance to a minimum.

Consider, too, that you need a rubber compound which is soft enough to translate all available into mph by literally gluing itself to tarmac at high temperatures, yet hard enough not to wear itself to shreds (or explode) in the process; an onboard engine-management computer which ensures every drop of the regulatory fuel allocation (and no more!) is utilised; and a squad of paramilitary mechanics drilled to change all four wheels in eight seconds.

Any car which does not have all this, along with the mechanical reliability to complete a 200-mile race, will not require the services of a driver.

Only four different chassis won Grands Prix in 1986. Mansell and Piquet's Williams was manufactured in

race their engines. Only the experienced Italian Ferrari concern still had the nerve to try.

Then Renault arrived from France with a revolutionary little engine fitted with a turbocharger — that is, an attachment which uses exhaust gas pressure to force-feed the engine itself with fuel, improving the efficiency of combustion.

Renault spent eight years and a great deal of money developing their baby in a purpose-built chassis. At first the British teams scoffed at it, overtook it frequently, and dubbed it The Mobile Chicane. Within two years they envied it, they were getting beaten by it, and they started calling for it to be banned.

Spotting their opportunity to outgun the professionals, Ferrari and Alfa Romeo built turbos too. British builders soon found themselves competing against companies whose

close, but they have already been won. The supreme achievement of British motor sport in 1986 has been technical rather than human, and it would have been even if Steve Rider's party had gone better.

For while the ability of Our Nige — already 32 — to sustain his recent brilliance is uncertain, the continued reliance of his peers on this country's mechanical engineering prowess is now assured — which is why the informed press can keep so cool and complacent in a crisis.

The national media's reportage of the wealthy Ferrari team's bid for Nigel's services seems to be telling us that the balance of power in the sport is changing. It is. It has. But not in the way they claim. Far more telling is the rumour in the specialist media that Ferrari wants to set up a research and development centre in England.



# A sporting chance

**1988 a great year for British sport? SHIELDS reports**

"HE'S the British [redacted] now! He's looking tired, but that's a really great run to get eighth place..."

[redacted] like that [redacted] to greet almost every [redacted] athlete when dumped into a head-to-head with [redacted] of Europe. And as our gallant [redacted] lad collapsed over the finish line, Ron Pickering would add, "... in [redacted] class of competition".

A strange thing happened in 1988. Our athletes

started winning. Not just Daley, Steve and Seb, but Roger Black, Linford Christie and [redacted] Whitbread [redacted] strode boldly [redacted] the winner's rostrum where others had fallen at the last hurdle.

And when the 4 x 400 metre relay team struck gold at [redacted] European Championships minus [redacted] shoe, Britain vaulted to the unparalleled heights [redacted] third place in the medals

table.

First and second? The Soviet Union and East Germany, of course. Goes with [redacted] saying. But don't they just use drugs to win everything? Maybe [redacted] but then so do a lot of other countries, according to the authors of a book called *Foul Play*. They suggested that at least 80 per cent of British athletes [redacted]

steroids and drugs, a figure which sent a deathly shudder through the jolly hockey sticks organisations which run much of our sport. Two weightlifters [redacted] go [redacted] to [redacted]

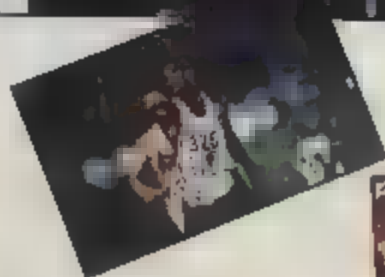
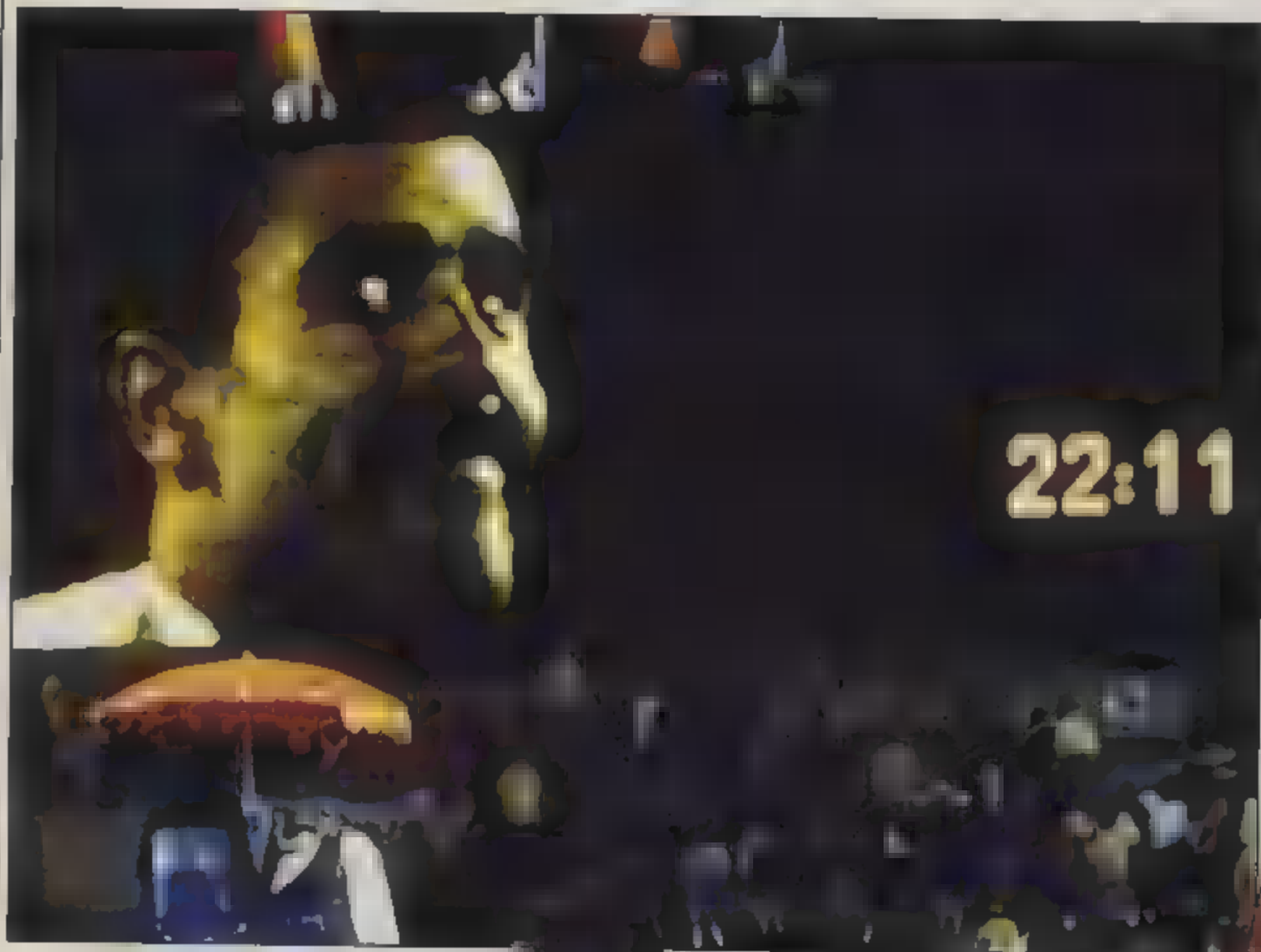
cross-channel ferry trips to buy a hormone known as the [redacted] man's drug' — because it's extracted from corpses. That's a sinister secret which puts a lot of sporting [redacted] into a new light: how many of them were 'natural' or were they [redacted] achieved by junkies?

Drugs of a milder sort [redacted] apparently, to [redacted] for England's [redacted] performances going to pot. The central figure in the story: Ian Botham. [redacted] sinned against than sinning, or a criminal who [redacted] be [redacted] jail for admitting [redacted] smoking dope?

Even though big Botham made a *Boy's Own* return to a demoralised England team by taking [redacted] wicket with [redacted] first ball, the [redacted]

[redacted] Getting's glum gladiators fumbled and bumbled their way to [redacted] defeats by supposedly second-rate nations, India [redacted] New Zealand. Which may have convinced 'the gin-soaked dodderers' (quote Ian Botham) in charge of selection that there's [redacted] thing very wrong at the [redacted] of our sporting system — like promising cricketers playing their [redacted] school [redacted] on concrete and tarmac, [redacted] never getting even a sniff [redacted]. That [redacted] to be [redacted] reserved [redacted] Botham...

Someone [redacted] wrote a book [redacted] football [redacted] *They Used To Play* [redacted] Grass. In Mexico, they played on mud baked solid. A far cry from the lush [redacted]



tures of Wembley, where the bookmakers were impressed by the plucky draw which got the boys in their plane tickets to South. They made Northern Ireland rank outsiders in the World Cup and England a ludicrous 8-1. After being two-thirds of the qualifying group games, with even the Union Jack brigade sobbing into their tequila, England's month in Mexico ended by the Godlike hand of Maradona. The boys in green and the Scots, however, lived down to their reputations.

On the home front, Liverpool did and Wolves slumped to the fourth Division, there to join their equally once-famous brothers, Burnley and Preston. At the other end of the ladder of fortune, Wimbledon made it to the top rung budgeting on the assumption that no-one is going to click through turnstiles to see them play. Halifax took more money from one Milk Cup tie than from all 42 league matches, while Hartlepool gained the unenviable record of being the first club involved in hooliganism this season. A gang of Cardiff decided to pay a visit to the North-East's most spartan of Saturday slums, but had difficulty finding a home fan to fight with.

A ripple of strawberries-and-cream excitement at Wimbledon as Cattle actually matches. While a few months previous and a few along the Thames at Twickenham, England's rugby players put mauling in New Zealand behind them and also won two matches. It wasn't enough to vanquish the French, though, who with garlicky Gallic flair took the Five Nations title ahead of Scotland.

A popular little during the year was Barry McGuigan. So popular, in fact, that in the few moments between kissing and super-markets he made a record. Bruno, not be outdone, dressed in a skirt and Shakespeare Live. Both should have concentrated on their boxing, for lost fights egos as dented as their noses. The name now stumbling the tongue is Lloyd Honeyghan, who sounds a hip-hop star than a brawny British brawler.

Our amateur boxers fared well, though, bringing back a clutch of medals from the Commonwealth Games — which, despite interference from politicians and Maxwell, restored British sport to gritty ground level. A decision of many larger to steer Edinburgh, though, left fans slobbering over such tasty morsels as Wales and Papua New Guinea. All good clean fun at the Friendly Games, it seemed, but behind the scenes there were confrontations over Zola Budd which could shred not only the Commonwealth Games, but the actual Commonwealth.

Away from the scorching pace of international competition, sporting battle was going on — that of getting more people out of their armchairs and onto our pitches, courts and tracks. Ever Thought Of Sport? was the slogan. It all began with a punk totting a lightbulb on her head and daft songs from Alexei Sayle. The aim was to get sport streetwise, and show people that it's not just about muscles, marathons and money.

All things American off — like baseball and gridiron — as did the martial arts. And a host of smaller events found a few newcomers keen to give sport a fighting chance.

Away from all the glam of Charlie, Nigel Mansell, Fatima Whitbread or David Gower, there are literally dozens of unsung games and players. People don't know exist. And in many of these sporting cul-de-sacs, out of the glare of Grandstand and Tony Gubba, 1986 was a great year for Britain. You might have missed our success in tennis. Or boxing. Or shooting. Or sailing, squash and equestrianism. Fact is, although Chris Ronaldson may not have got the same amount of coverage when he won the real tennis world title as did Linford Christie when he broke the tape in Athens, he's still the in the world.

Next time you're scanning the sports pages of the paper, don't only look at the gloom and doom headlines, the sick as a parrot man- or foot-transfer. Read the small print, snippets. You'll find plenty of actually winning things down there!

# A good year for the poses

DMs? school ties? Which of the 1986 and will in ten year's time? JANE looks back at the year's high street styles.

THE phenomenal success of the 501 campaign during 86 proved that old

answers were elevated to status as the perennial fashion favourite cruised in '86 on the backside. Indeed, (and the temperatures of the female) rocketed as 501s and Levi jackets were teamed with crepe-soled cowboy boots and colored three button polo shirts for the spring 86.

There was a summer in the somewhere. Its

but with a new look to part: shirt; boxy jacket and trousers. It was an easy, relaxed look — done very by French Connection — and it dominated men's commercial fashion during the year.

A fitting line (la Don Johnson), a more tailored suit over for, but classic two-pleat, tapering to a turn up, continued to wow 'em all.

For those holidaying abroad, a dramatic change was no room for bashfulness as the same classic pleaters were cropped to just above the knee. Shorts looked good in ton drill and neutral colours of putty and For more colourful there were vivid Madras checks. No were scored by saving and classic pleat effect — this did ers and the no favour. Sungl. those to glare off particularly loud Madras checks.

On cooler days knitwear came into its own. Popular cotton knits — the brighter the better — were selling warmer places.

W. penchant for a bit of summer footwear looked no better than the lace-up plims. The sailin' shoe; p their it on soaked decks, sailing

did a grand job gripping rain lashed elements. By night, those astic invested pair of taffeta evening.

lowed into an equally wet ange was a foot. Dime! were ousted brogues and were fringed.

ucked, brogues set the pace for the look of 86 — The English Gentleman.

A look that emerged in the Thirties with jib was all-important, the classic country became the well dressed Englishman and generations of American Ivy

own look. This autumn the look that was original worn by the (no, not retained less elegance while g-

an Eighties. Re-establishing old school ties was the name of the game as tre's and all manner adorned ties breast of beautifully cut blazers and sports jackets. ryll socks and colourful ket hand sleeves were all of the original Thirties look and accessorised just as well autumn as they did o-

enough: sleeved lambswool versions, the ubiquitous polo shirt was replaced in

i preppy feel to. Crisp white cotton (striped hingt htailored tweeds and twills, both good old English fabrics, a cowpat brown and green welly. Double breasted suits in Prince Of Wales check were also popular.

already looking ahead to 1987 the fash tually filter down to grace the shelves and shops.

Tricot collection (with mini-skirted male models putting their best stillettoed foot forward in fetching Dusty Springfield has yet to cat pMan. That kind of outfit would really make a good talking point when the old snapshots of 86 are dusted down and brought





1986



# The year of not living dangerously

It wasn't a vintage year for pop music, but 1986 did have its moments.

**RICHARD LOWE** drops his beloved Squire albums in horror as he remembers some of the tried and trusted formulas used by different acts to succeed

**WILL** Owen Paul be remembered in years to come? Will anyone treasure those halcyon days when mind-blowing acts like Chris De Burgh and Nick Berry whipped the pop-loving public into a frenzy of excitement and shot to the top of the charts?

Probably not, but few will forget **Wham!** In an era when the kings and queens of middle-aged, middle-brow mediocrity (Sting, Dire Straits, Phil Collins, Gabriel, Palmer, Turner, Stewart, Bowie, Queen) are selling compact discs and car cassettes by the million, **Wham!** stood out. They were the spirit of teenage pop music made flesh and blood, living proof that the marriage of trash and panache could be one of splendid perfection.

**Wham!** may have been crass, tacky at times (subtlety was never their trademark) and also clumsily derivative, but they came up with some classic records. Unfortunately their 1986 offering, *The Edge Of Heaven*, wasn't one of them; its 'yeah, yeah' jauntiness sounded a mite contrived, which of course it was.

By now **Wham!** were experienced pop professionals and only pretending to be the teenage tearaways naively whooping it up that they once genuinely were. Clearly it was time to try something new. George's solo single — the 'moody' *A Different Corner* — was much more encouraging, and he seems destined to fill the niche which the critics have been so eager to carve out for him (the 'mature' singer-

songwriter, rather than the shameless purveyor of hack bubble-gum pop).

Andrew, meanwhile, has already slipped comfortably into the role of the Professional Celebrity. He'll end up either blown up high and wide across our cinema screens — he only needs an ounce of talent to complement his swarthy good looks — or blown apart on a race track. They'll be sorely missed.

While **Wham!** bowed out, their fellow giants of Eighties pop bounced back on their fat fannies after a year or two spent swanning around in various tax havens. First to come cap in hand for more pocket money were **Culture Club** with the LP *From Luxury To Heartache* — an apt title in the light of later events. The single *Move Away*, a retread of the familiar **Culture Club** sound, was a moderate success, but the follow-up, the pleasant (if rather mawkish) *God Thank You Woman*, was a flop and probably accelerated George's downfall. It was sad that one of the most witty, colourful and charming characters in pop turned out to be just another bloated, drugged-up 'rock star' — Keith Richard in a kimono — but that's the crazy world of showbiz for you.

**The Human League**, who'd been messing about for around two years re-writing, re-recording and re-mixing their new LP *Crash*, fared somewhat better on their return. Teaming up with Jimmy Jam and Terry Lewis (the hippest, hottest producers in Christendom) turned out to be an inspired move and

produced *Human*, their best single for years. Shame the rest of the LP was a bit drab.

Poor old **Frankie** had a lot more to do. When your initial success depends so heavily on sensational novelty value coupled with the combined bombastic assault of a dramatic producer and a deranged publicist, when your songwriting talent's notoriously flimsy and when anything less than a string of unstoppable number ones will be seen as a failure, you'll likely as not fall flat on

your face.

**Frankie** resisted the temptation to re-enlist **Trevor Horn** and churn out a few remakes of *Two Tribes*. Instead they opted for a new 'harder' sound, paddling in the shallow end of heavy metal, waving their fists in the air and 'giving it loads'. Paul dressed in leather and looked 'well 'ard', while Holly looked and sounded tamer than before and seemed strangely out of place. *Rage Hard* didn't quite get to number one.

Indeed, 'if in doubt, rock

out' seemed to be the order of the day, and even those militant anti-rockists **Spandau Ballet** learned that power chords and piercing guitar solos are the easiest musical currencies to convert into dollars. Gary Kemp grew sideburns and became a 'mean axeman' and the LP, *Through The Barricades* contained some choice examples of that old favourite, the Rousing Rock Anthem. Some soul(boy)s are easily bought.

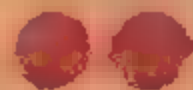
The two closet rockers in **Duran Duran**, John and Andy Taylor, had already acted out their secret desires to be **Led Zeppelin** in their offshoot 'project', the dreadful *Power Station*, so when **The Duran Duran** finally bothered to make a record they came up with the fashionably funky *Notorious* — a bit clumsy, and Simon Le Bon's still no more of a singer than Nick Berry, but definitely **Duran**'s best effort yet.

With **Wham!** on the wane and **Duran** idle for so long, the gap in the teenage heart-throb market was filled by **A-Ha**, the most vapid bunch of Vikings ever to invade our shores. With names like Mags and Pal they sounded like a litter of puppies and had pretty much the same cute'n'cuddly appeal. They reached number one with the catchy *Sun Always Shines On TV* but failed to match this success with their subsequent singles, *Train Of Thought*, *Hunting High And Low* and *I've Been Losing You*. Whatever did happen to **Kajagoogoo** anyway?

**A-Ha** had much in common with fellow newcomers **Owen Paul**, **It Bites**, **Cutting Crew** and **BeJouis**. Some and their shop-soiled predecessors **Howard Jones** and **Nik Kershaw** (the twin ugly sisters of pop — God knows how they ever became 'pin-ups'). Together they all formed a glut of colourless, anonymous acts successfully peddling bland, characterless contemporary pop targeted at maximum radio play and tailored to suit the lowest common denominator of taste.

Dangerously close to blinding out and blending into this morass of mediocrity were **The Blow Monkeys**, who nevertheless came up with the charming *Digging Your Scars*, and the **Pet Shop Boys**, the most successful new British act of the year who got to number one here and





in the US with *West End Girls*, and maintained a consistent presence in the charts with *Love Comes Quickly*, *Opportunites* and the brilliant *Suburbia*. Not bad for an over-age music journalist who can't sing for toffee.

With these tame, tasteful 'artists' around, *Sigue Sigue Sputnik* were something of a welcome antidote. It sounded great on paper — bring glamour, fun and excitement to music, roasting rock'n'roll in the white heat of technology, 'designer violence', 'Buy EMI', 'Fleece The *Sputnik*'.

Unfortunately *Sputnik* at the first fence by making utterly dreary music; their records sounded the — a — between a Sweet 8-side and a dodgy Giorgio Moroder soundtrack. Still, it was fun while it lasted, and great to see the media get all flustered and outraged about the great *Sputnik* 'hype'.

Fact one: nothing be 'hyped' without the full co-operation of the media; they decide who goes the cover. Fact two: contrary to the arrogant assumption of the media, records do not get into charts because the papers go on about them. They get into the charts when little Joe and Joanne Public hear them on the radio, like them and buy them. They liked *Love Missile F-11*, but could without the follow-up because it sounded exactly the same.

Unfortunately it is possible to hype a film, and the poor punters had to fork out their money to discover for themselves that *Absolute Beginners* was crap. Still, it gave David Bowie enough exposure to ensure a number one hit for his grandiose theme tune.

Indeed, it seems that most of the records in the chart either had the grim 'from the soundtrack of...' warning stamped the sleeve or were dodgy TV spin-offs. *Eastenders* was the worst culprit. First we had Anita Dobson's nauseatingly sloppy version of the theme tune, and then Nick Berry, with a voice more feeble than a *Crossroads* plot, shot to the top of the charts with his ode to jilted Lofty, *Every Loser Wins*.

Lofty himself, in real-life guise of Tom Watt, harboured musical ambitions and released a version of Bob Dylan's *Subterranean*

*Homesick Blues*, Pete Cash on two fronts with *Can't Get A Ticket For The World Cup* and wished he'd stuck to fruit and veg, and Sharon and Kelvin's group *The Banned* up with *Something Outa Nothing* (well, at least they changed their name from 'Dog Market').

The man responsible for much of this tosh was Simon May, who wrote the *Eastenders* theme tune, Berry's outrage *The Banned's* single and scored a hit with the theme from *Howard's Way*, drippy *Always There* by Marti Webb. Hang him high.

Even those zany 'alternative' comedians were at it. *The Young Ones* persuaded Cliff Richard to join them; they knocked the stuffing out of an old hit *Living Doll*, and donated all the proceeds from their chart-topping to charity, while the Spitting Image pocketed the ill-gotten gains from their monstrous smash *The Chicken Song*.

Best of the TV spin-offs was Claire and Friends' 'Orrible Being Love When You're Eight And A Half, the deserving winner of Saturday Superstore's hugely entertaining Search For A Superstar competition. Let's hope she doesn't grow up to be as irritating as Sam Fox, the pea-brained Page-Three girl who astonishingly scored two top ten hits with her appalling 'erotic'-disco-for-moronio-Sun-readers.

If it wasn't a TV spin-off, every other record seemed to be either an oldie or a newie. Sam Cooke's *Wonderful World* and Marvin Gaye's *Heard It Through The Grapevine* both enjoyed a fresh romp through the charts on the back of the Levi's 501 adverts. Lulu re-recorded *Shout!* and made an unexpected return to the top ten, while three of the Real Thing's hits from ten years ago (*Can't Get By Without You*, *You To Me Are Everything* and *Can You Feel The Force?*) resurfaced in the charts for no specific reason other than outstanding merit.

A cover version of an old favourite is always a cheap, safe way for an act lacking in imagination and a decent song of their own to revive a sagging career. The device was put to widespread use this year. *Fine Young* revived *Suspicious Minds*

succeeded where their own material had failed, and followed the charts by London label-mates *The Bananarama*, who had massive hits with *Spiced Versions* of *Don't Leave This Way* and *Venus*.

Others, too, latched onto this wheeze. Kim Wilde made a worthless comeback with *You Keep Hanging On*, Dr *The Medics* shot to number one with the dreary *Spirit In The Sky* and even *The Damned* were in it, the 'lovable louts' enjoying their biggest hit ever with the epic *Eloise*.

The worst offenders were *Amazulu*, who how managed to squeeze every ounce of zest out of the Chi-Lites' *Too To Be Forgotten*, then followed it up with the stunningly dull *Montego Bay*. I suppose they've got a living to make but it's not what I call honest bob.

As ever it was the tentatively strong soul scene that spawned many of the year's most memorable records. The Jam-Lewis production team moulded solid hits for Alexander O'Neal and Cherelle and,

Boys. He also penned the sublime *Manic Monday* for The Bangles.

Whitney followed up last year's *Saving All My Love For You* with the catchy *How Will I Know* and the anthemic *Greatest Love Of All*, and finally got the top ten they've deserved for with *Word Up*.

Hip-hop electro also made significant inroads into the charts this year. Run DMC almost heavy metal fashionable by adding their beatbox hits to Aerosmith's *Walk This Way*, while The Real Roxanne combined a wicked rap with irresistible go-go beat on the storming (*Bang Zoom*) *Let's Go Go*.

Nor British black artists completely in the shadows, although it was the poppier end of the range that enjoyed the most success. Billy Ocean had a deserved number one with the unstoppable *Going Gets Tough*, and Five Star established themselves as the most consistent hit-makers of the year. Having milked their first LP *Luxury Of Life* dry after *System Addict*, they came up with

release her best single *Borderline*, a surprising flop when it was released in 1984, and followed up with three new singles of equal quality — *Live To Tell*, *Papa Don't Preach* and *True Blue* about the film though.



Finally, let's not forget the lovable flat-top and anorak brigade that make up the much-maligned 'indie scene', more vibrant than ever this year and a lot more interesting than mainstream pop. The dominated the indie charts with the excellent *Queen Is Dead* LP — big in a small pond perhaps, but they also had respectable chart hits with *Big Strikes Again*, *Panic*.

The Housemartins aged to break of the indie ghetto with their perky-but-profound brand of pop, and if their rather twee and patronising normal-lads-from-Hull infatigability did grate a bit, they made a refreshing change from the standard pop fare.

Not so lucky, but just as deserving were The Shop Assistants, The Soup Dragons, The Mighty Lemon Drops and The Wooden-tops; I'm sure their will. The Jesus Mary Chain finally toned down the feedback on *Just Like Honey*, which slipped the charts behind Radio 1's back, while the quaintly titled *We've Got A Fuzzbox And We're Gonna Use It* almost had a hit despite the gleeful misuse of said instrument on their *XX Sax*.

Best of the bunch, though, Half Half Biscuit, whose bitter about obscure TV personalities were hilarious. It's a formula that'll no doubt get tiresome than Jimmy Tarbuck but it's fun while it lasts. Anyone with a song called *All I Want For Christmas Is A Dukla Prague Away Kit* deserves to have their own TV show. How could anyone prefer Owen Paul?



notably, Janet Jackson, who put together a string of hits with *What Have You Done For Me Lately*, *Nasty* and *When I Think Of You*.

The Veteran 'Godfather Of Soul' James wooed a whole new generation with *Living In America* and *Gravity*, while Prince consolidated his critical reputation with his shows at Wembley and the singles *Kiss And Girls And*

an equally strong follow-up — *Silk And Steel* — a fresh collection of inoffensive and annoyingly catchy pop songs, ideal radio or the disco. far the LP has spawned *Can't Another Minute* and *Rain Or Shine*.

Right now only match them for consistency, and not surprisingly it was another bumper year for her. opened this year's with the



# Absolute beginnings

**CURTIS HUTCHINSON** slips into the upper circle — and why not? — to look at a cinematic year of blood, action, discomfort and a new Aussie superstar.

THE lights go down. The music crackles over the sound system, the man behind the bar is discussing the intricacies of his souped-up Cortina, the girl in front has decided to swap places with her beefcake boyfriend, the nerd alongside opens his packet of crisps; scratchy adverts for the local curry house, Sixties fashions and Kia-Ora flash onto the screen followed by a trailer for the latest Stallone nasty, then a heartfelt plea from rent-a-celebrity for the charity of the week.

The lights go up. The collection tin is passed round. Everyone dips begrudgingly into their pockets for the loose change they're saving for the bus trip home. Punters who just 20 years ago were braving the elements in a slow-moving queue now decide they need a Choc Ice. The lights go down again, the first latecomers make themselves known, and the whole sorry show gets under way.

There's a getting away from it: the best place to

see a film is on a big screen in a cinema equipped with 70mm and Dolby stereo facilities. The problem is that British cinemas are, by and large, cold, dirty and uncomfortable, not the sort of places where you'd while away a couple of hours in the hope of being entertained. Small wonder that attendance is plummeting and video rentals are

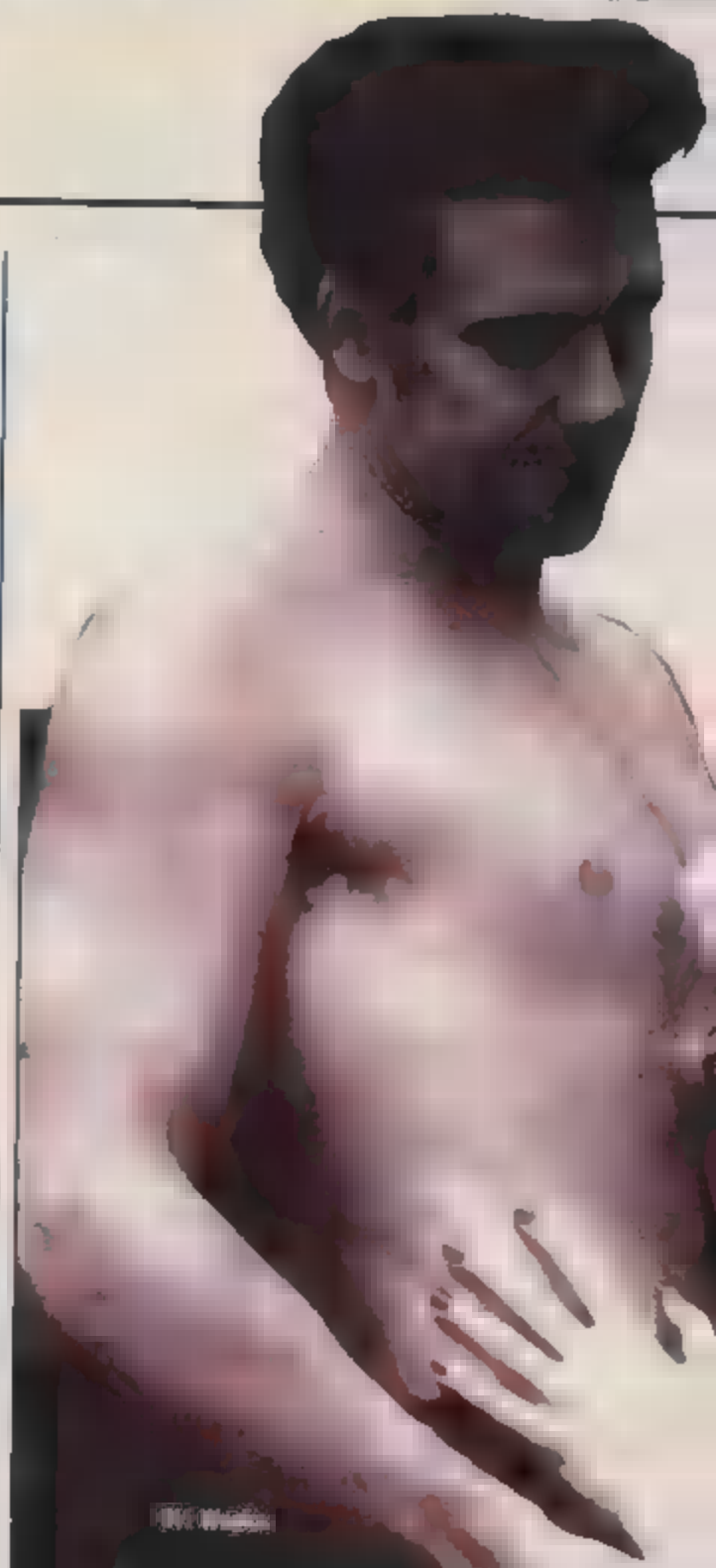
This could all change as a result of the successful opening earlier this year of Britain's first ten-screen complex in Milton Keynes. Multiplexes have been popular in Europe and America for some time, basically because they provide an ideal environment for movie-watching: comfy chairs, steep rakes, good sound and first-rate projection. What's more, you have a drink afterwards,

buy a book or eat a meal.

Salivating entrepreneurs have watched the progress of Milton Keynes with interest and put in to open multiplexes over the country. The first of these is in this month with Slough and High Wycombe following next year.

Well, there's the good news, something in short supply in — especially around the palatial West End of Goldcrest, the pioneering British film company behind such gems as *Gandhi*, *Dance A Stranger* and *A Room With A View*. With three biggies poised for release, was going to Goldcrest's year.

It wasn't. The misconceived *Revolution* kicked a ferocious critical storm both sides of the Atlantic and didn't stay around long enough to be seen. Okay, a 'quality' movie aimed, rather vaguely, at a post-teen audience. Gold-



blow it, but they couldn't be wrong with their one, could they? *Absolute Beginners* was a musical set in Soho during the late Fifties, with a soundtrack by the likes of The Style Council, Sade and David Bowie. Sure, it was a lively movie, directed with great gusto by Julien Temple (definitely a man to watch); the problem was that the kids hated it.

The hopes of Goldcrest now rest upon *The Mission*. Personally I can't see how a film about Jesuits and Indians getting together two hundred years ago in the Colombian jungle could sound

like a winner...

As does David Puttnam's appointment as the top studio executive at Columbia Pictures.

Puttnam, the first Brit ever to hold such a senior position, has already indicated that he's keen to get started on a sequel to *Ghostbusters* and that he'll be sending plenty of work to British studios.

Back home, the Cannon Films buy-out of Thorn EMI Screen Entertainment brought forth a lot of nonsense from people within the industry, but the new asset-strippers have already shown their commitment to shooting movies here, starting with *Superman IV*, and ambitiously plan to drag their newly acquired ABC circuit into the Eighties.

Like the bloodthirsty Romans who flocked to watch gladiators beat the shit out of each other, audiences in 86 opted for action, ketchup and more action. The success of Arnold Schwarzenegger's tongue-in-cheek (though ridiculously violent) *Commando* and the brilliantly-shot *Top Gun* (an airborne remake of *An Officer And A Gentleman*, which in turn was a remake of something else). The man who emerged with the blood on his hands was, predictably enough, Sylvester Stallone in both *Rocky IV* and *Cobra*.

With this death and destruction on tap it's rather pleasing that more worthy movies like *The Color Purple*, *Hannah And Her Sisters* and *Mona Lisa* found an audience.

Sequelitis continued unabated from the downright awfulness of *Police Academy III* to the mediocrity of *The Jewel Of The Nile*, the sheer bravado of *Aliens*. Other also-rans included *Po-tergeist II*, *Ste Kid II*, *A Nightmare On Elm Street II*, *The Return Of The Living Dead* and *Psycho III*. Movies are sounding more and more like football scores these days.

Closer home, Roger's protestations that he had too made his last 007 were finally taken seriously and have a new James Bond in the distinguished (though undistinguished film) actor Timothy Dalton, who's currently shooting the twenty-fifth-anniversary Bond movie, *The Living Daylights*.

Popstars making prats of themselves included Sid in *Sid And Nancy*, Prince in *Under The Cherry Moon*, Bowie in *Labyrinth* and Madonna in *Shanghai Surprise*. Film stars making prats of themselves included Al Pacino in *Revolution*, Louis Gossett Jr in *Enemy Mine*, Sean Connery and Christopher Caine in anything and Barry Norman in *Spitting Image*, and why not...?

New stars? Well, there's Kim Basinger who made a lasting impression in the upmarket skinflick *9½ Weeks*; there were also the interchangeable pretty boy pin-ups Rob Lowe and Tom Cruise, but the surprise new superstar has to be Paul Hogan, whose *Crocodile Dundee* has become Australia's biggest export since, well, *Fosters*...

# Into the Bright age

NICK STEPHENS rewinds and casts a flicker at the cleaner face of video during 1986

VIDEO nasties, cowboy video dealers and the dirty trade have all contributed to the fact that video is a clean-up.

we're beginning to see some of the British Video Association's Federation Against Copyright Theft.

have been making strides to improve the industry, while the Graham Bright bill

led by The House Of Commons earlier this year, went a long way towards improving video's image. The Bright bill — which came into effect on 1 September — stipulates that every video available for rental must have a BBFC (British Board of Film Censors) certificate.

It's a long way from the industry image, but the bill was a nightmare for local video stores. It was estimated that due to the bill the average video dealer would lose 10 per cent of its stock, and 10 to 15 per cent of its



1986

pend countless painstaking hours sifting through racks of cassettes, turning little sticky labels here, there and everywhere.

The problem was that because videos released before 1 September don't have to be certificated, many weren't. And as some of the companies who released them have since gone under, there's no one around to pay for their certification (an expensive procedure — the BBFC is not cheap).

Also, because unclassified movies from the big companies were so old it was decided that it was to push them through the rigorous BBFC because they weren't selling. Thus many local hire-shops offered a bargain bin of experimental cassettes for £5 each. These films also rocked the rental outlets at the end of last year.

As for his Video Collection off the ground, Ayres bought up the rights to a couple of hundred films that were, at the time, very cheap, and in a few short months he'd had them duplicated into VHS, packaged up in Woolies and selling for the (then) revolutionary price of just £6.99 a piece. They sold in their thousands.

Since that time, 5, Video Masterpieces, Warner Home Video, RCA/Columbia and several smaller companies have climbed aboard the cheapo video bandwagon. Year saw films like *Eraserhead*, *My Christmas Mr. Chance*, *Christiane F.*

and *Thunder* — movies all on sale for under-a-tenner.

Bmm video has continued to grow (but still hasn't become a household name), and Sony and Hitachi have introduced VTRs.

record from the infra-red remote control handset. And VHS-C cam-corders (video cameras into which you put a standard VHS cassette) have been selling like hot cakes.

As 86 rolls to a close, it looks as though the format war is over. VHS format has finally emerged as the triumphant victor, and Sony's Betamax (ironically a much better format), has come out of it all bruised and bloody.

Tennant

QUASI-CLASSICAL music, a murky alley, people running down fire-escapes, a jukebox, steam, smoke, coloured lights, flashing... and that's just the opening titles.

*The Tube* was back with a new look, a new feel and an adjusted format, but you could have fooled.

There's the muttering, spluttering Holland, the hearty, tarty Yates and the new dullard Wendy May. It was all of it much of a muchness — much of it much the same. Like the whole of the show's output for the under-30s, *The Tube* was another series in a series, another re-run, another best-of, another repeat showing, another hacked-up, jacked-up pile of toss.

Channel Four ran out of ideas in 86: *Saturday Live* had an end-of-year special, but only after an unnecessary, tedious repeat of the show. Hardly a riveting programme at the best of times, the show relied heavily on third-rate alternative performers, dodgy, stodgy, podgy Yank comedians and Ben Elton's 'rad' satire. Not a convincing recipe for success.

*The Tube* replacements — *Solid Soul*, *Revid* and *The Chart Show* — were pretty damn dull too. *Solid Soul* specialised in poor presentation, appalling miming, and archive clips with sycophantic and moronic audiences gyrating seductively in front of the camera. Terrific.

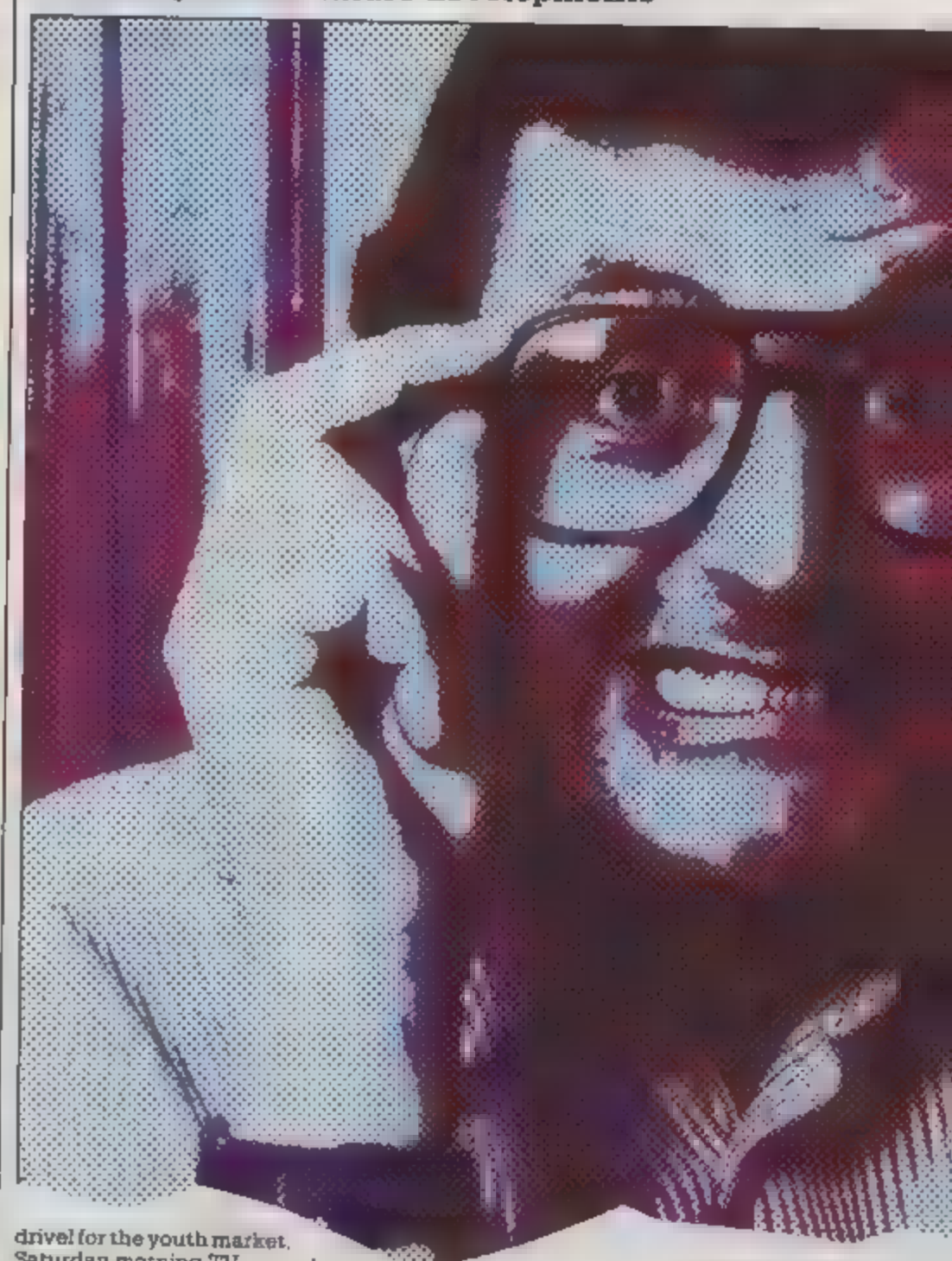
*Revid* was even worse (cocky, chirpy Crowley and a nerd of a baboon babbling inanely about recent vids), but fortunately *The Chart Show* had a few saving graces. By using fast forward/rewind techniques and avoiding human presenters, it injected life into the sterile medium of pop TV, presenting a diverse mixture of indie, HM, soul, and chart videos with the emphasis firmly placed on the music and its performers.

Channel 4 had already pioneered alternative pop presentation with *The Max Headroom Show*. A second series of the stuttering schizoid failed to materialise in 86 (he was probably too busy doing Radio Rentals commercials and Coca Cola ads in the States), although the show is due to return in February 87. Wonderful.

Without strong competition from Channel 4, it's no wonder that the Beeb and ITV continue to churn out

drivel for the youth market.

Saturday morning TV remains a slimy heap of dung: *Saturday Superstore* is identical to the last series (it might just have been repeated, no-one would know the difference), while ITV's *Get Fresh* is decidedly stale — though presenter Gaz Top puts in a sterling performance.



*Top Of The Pops* continues to spew out excrement every Thursday night. Despite the crotch-deejays, mediocre music, and abysmal mim-

ing by preening dullards, 7,000,000 viewers still tune into it every week. Incredible.

And then there's *Whistle Test*, a show that persists with middle-aged presenters and dead-beat Seven-Seven idols. The addition of Andy Kershaw and Ro Newton has given the programme a much needed kick to the bum, but the Beeb should consider a total and utter re-vamp, or drop the bugged totally.

While they're at it, perhaps they could also give *No Limits* the heave-ho. Limp, insipid, wet, and a bloody good excuse to nip out for a beer, *No Limits* without doubt the worst TV programme ever created — apart from 3,2,1, *That's My Dog* and *The Late Late Breakfast Show*. Ghastly, amateurish and just plain naff, *No Limits* is a giant uncontrollable vehicle for Jonathan King's increasing stupidity. We don't need it, and we certainly don't need him.





**IN WHAT** has definitely been a bad year for youth programmes, it is encouraging to see a few developments which gave a glimmer of hope for the future.

Richard Branson got his feet firmly under the broadcasting table as Music Box (the Virgin-owned pop video cable channel) became a sole source of programme material for all-night-telly in Yorkshire.

The experiment has achieved decent viewing figures, and other ITV regions are likely to follow suit. Aimed at the young adult, Music Box is pure pop pap, but at least it's the start of something better. London Weekend Television, for example, is planning *Night Owl* (an 'upmarket style magazine' programme) that will run until 11 am.

In fact, round-the-clock television could be upon us. The BBC launched its daytime schedule a couple of months ago, true to form they totally ignored the youth market. Other than the *Clothes Show*, there's nothing of interest unless you're retired (physically or mentally), and yet there are thousands on the dole who could benefit from sensible daytime youth programming.

There's more to come: Superchannel will be launched this year. A combined effort between the BBC, ITV and Richard (not again) Branson, it'll be beamed via a satellite at Europe. Unfortunately Superchannel won't offer much that's new, particularly if you're already receiving Music Box on a local cable station.

Cable has been regularly panned by British viewers. Often described as 'too late' and 'too expensive', the criticisms are a trifle unfair. Recently — at Westminster Cable's first birthday party — it was apparent that the 15 or so cable channels offer a far wider choice than any of us could have imagined, and it's an area that's bound to increase.

Earlier this year ITV released some research figures which revealed that 17-20-year-olds believe TV has a greater impact than any other media form. The figures were around exposure to (and recall of) commercials. With the repeat showings that some of this year's better plays of television advertising have had — Levi's jeans, Griff Rhys Jones/Holstein Pils, Elton John/Cadbury's, Tina Turner/Pepsi Cola — it's hardly surprising (to coin a cliché), that the commercials have more impact than the programmes they separate.

There's still no youth channel, no daytime slot for young adults, and no national all-night television orientated towards the under-30s, but a few vital steps were taken this year.

# NELSON'S COLUMN

As seen through the eye of KEVIN PILLEY

**PROLOGUE**

Strap me across a cannon's mouth and blow my vitals to the four winds if I like! Give me a taste of the cat if I exaggerate!

New Year's Eves are getting better every year. I should know. I've been at the last 140 of the buggers.

I thought I'd seen it all, but this year's little shindig was wilder than the currents off Santa Cruz and noisier than the Battle Of Copenhagen. I'll eat my hat if I'm wrong.

It was Bedlam. It beggared description beyond that. You could hardly draw a cutlass because the crowds were so big.

There were thousands upon thousands of them. From all over the world they came, like rats to a corn-bin, to run up the Jolly Roger, quaff the rum barrel and, in true nautical fashion, boozily bid God-speed to the year of our Lord 1986.

Lurame, how time flies! It seems only yesterday that I was lying in the arms of my loyal friend and most trusted non-venereal subordinate Mr Hardy on the deck of my beloved flag ship and uttering those famous departing words, 'This is another fine mess you have gotten me into'.

The untameable spirits of youth know no brake. What a time they had carousing into the early hours of the new year. What a debauch! Some must have awoken the following morning feeling as if their bowels were spring-loaded. What a night!

Of course I'm used to staying up quite late every night so the crowds didn't disturb me too much. It only happens once a year, so I suppose they are entitled to kick up a bit of a din and let their hair down.

Naturally I would have loved to have joined in all the fun and games, but that's the way it goes. As a 180 ton granite statue you have to accept your limitations. It's easy to make a dick of yourself.

I like to keep myself to myself. Some people might



accuse me of being a bit aloof and stuck up and I know quite a few people think I am just a big poseur, but if you were in my position who wouldn't be?

There's nothing wrong with posing anyway. The birds love it. As a well-known and terrifically handsome London landmark you've got to get used to having birds crawling all over you. I can't help it. I stand out in a crowd. It's called presence. You've either got it or you haven't.

The Prince Consort Albert, down at Kensington Gore, has got it. Did you know that Queen Victoria commissioned the statue just to see what Albert would have looked like if he had been Jamaican?

As a keen student of human nature and current affairs, one of my favourite

amusements on New Year's Eve is to catch up on the latest dance sensations sweeping the country. Recently we've had the Chouf Mountain Quickstep, the Howzdeb Marshes Mustard Gas Boogie, the Chernobyl Charleston and the Restricted Waters Jitterbug in which everyone pretends they are frogmen being depth-charged by the Swedes.

Last, but not least, there's the SDP waltz. It's called *The Fizzle* and is popular among large numbers of primitive people.

I am only joshing.

Everyone enjoyed themselves this year. That's all that matters. All except those clouds in front of the South African Embassy over the way. What a miserable bunch of Boers! A 24-hour vigil they call it.

Haven't they got anything better to do? Zola what's it summed it up when they asked her if she missed people back home. She said she didn't because she's got a steady hand and a good gun.

I don't go in much for politics. I try to rise above it. Yet it grieves me exceedingly that the world is still run by this Reagan object. Brains of a musketeer.

And this palsy-walsy Comment allez-vous with the Frogs so we can build an undersea tunnel between the two countries is a kick in the plinth for people like me who fought for King and country, keeping them and their bloody smelly snails at bay. If it had not been for some stunning acts of intrepid bravery on the behalf of the Royal Navy (God bless her closing docks), Napoleon would be at the helm of this nation today. On second thoughts, perhaps she is.

As years go, 1985 wasn't that bad actually. I lost a bit more hair and my cheeks grew a little more sunken, but that's wind erosion for you. You are asking for it 150 feet above Trafalgar Square.

I'm looking forward to lots of things in 87: jobs, cheaper housing, a Health Service that works, unilateral disarmament, 20 years on since Sgt Pepper and that new youth magazine with the funny cover. Yes, it's going to be a good one.

If not, I suppose I'll just have to turn a blind eye.

**LM**



# CHRISTMAS AND the New Year

What does Christmas mean to you? Do you care? Well RICHARD LOWE does, and here he examines the real meaning of Christmas.

# Festive sneer

**FORGET** all you've been told: Father Christmas really does exist, and he's a much more sinister and mysterious figure than legend has fooled us into believing.

For a start, he chooses to bestow his plentiful bounty not on those angelic, deserving children who are obedient and well-behaved all year and who go to bed especially early on Christmas Eve so mummy and daddy can get on with that wrapping they've been putting off for weeks and bugger off to the pub while there's still room to breathe and time to get legless.

No, his beneficiaries are less deserving but nevertheless grateful: department-stores, publicans, restaurateurs, off-licences, nightclubs, toy manufacturers, brewers, distillers, tree-rustlers, jewellers, purveyors of hangover cures and indigestion tablets, card manufacturers, record companies, book publishers, television companies, Slade, wrapping-paper and gift-tag makers, the Post Office, Fisher Price, Palitoy and the rest of that evil syndicate, the VAT men, butchers, bakers and probably even candlestick makers, British

Rail, the fella who invented Trivial Pursuit, taxi drivers, postmen, dustbinmen, pop stars, priests, parfumeurs, pudding makers, and, last but not least, the manufacturers, distributors and retailers of handkerchiefs (particularly those who trade in sets of three), ties, gloves and socks.

Father Christmas is not an old man with a white beard, a fur-trimmed red coat, a sledge, a sack, a crack team of elves and reindeers and a knack for shinning down chimneys that have been blocked up since the 19th century. All that was a fib.

In fact, Father Christmas is the code-name (coined by a team of top psychologists who've been looking into the phenomenon) for a sudden bout of inexplicable madness that grips us all every year toward the end of December.

The Father Christmas syndrome can be more specifically defined as 'a sudden malfunction of the normal restraints and inhibitions that govern our behaviour', and the symptoms are familiar to us all.

Pillars of sobriety down enough sweet sherry and port and lemon to guarantee cirrhosis, the thriftiest

of misers spend money as if they've been told that any left on 2 January will be confiscated by the Treasury; boiling passion and fiery lust surface in the most timid and frigid of creatures and suddenly the meanest, most miserable, unfriendly bastards turn into models of cheer, goodwill and generosity.

The Father Christmas syndrome explains why we all start decorating our houses and High Streets with coloured lights and gaily-festooned fir trees, why we buy unwanted presents for our friends and family, why we feel a sudden urge to be reunited with distant relatives, why we give money to charities and people who come and sing on our front doorsteps, before launching ourselves wholeheartedly into an orgy of alcohol and rich food and then suffering cold turkey until the fix of decadence at New Year.

The Christmas has its roots, of course, in a religious feast, and many still cling forlornly to the notion that what all celebrating is the birth of

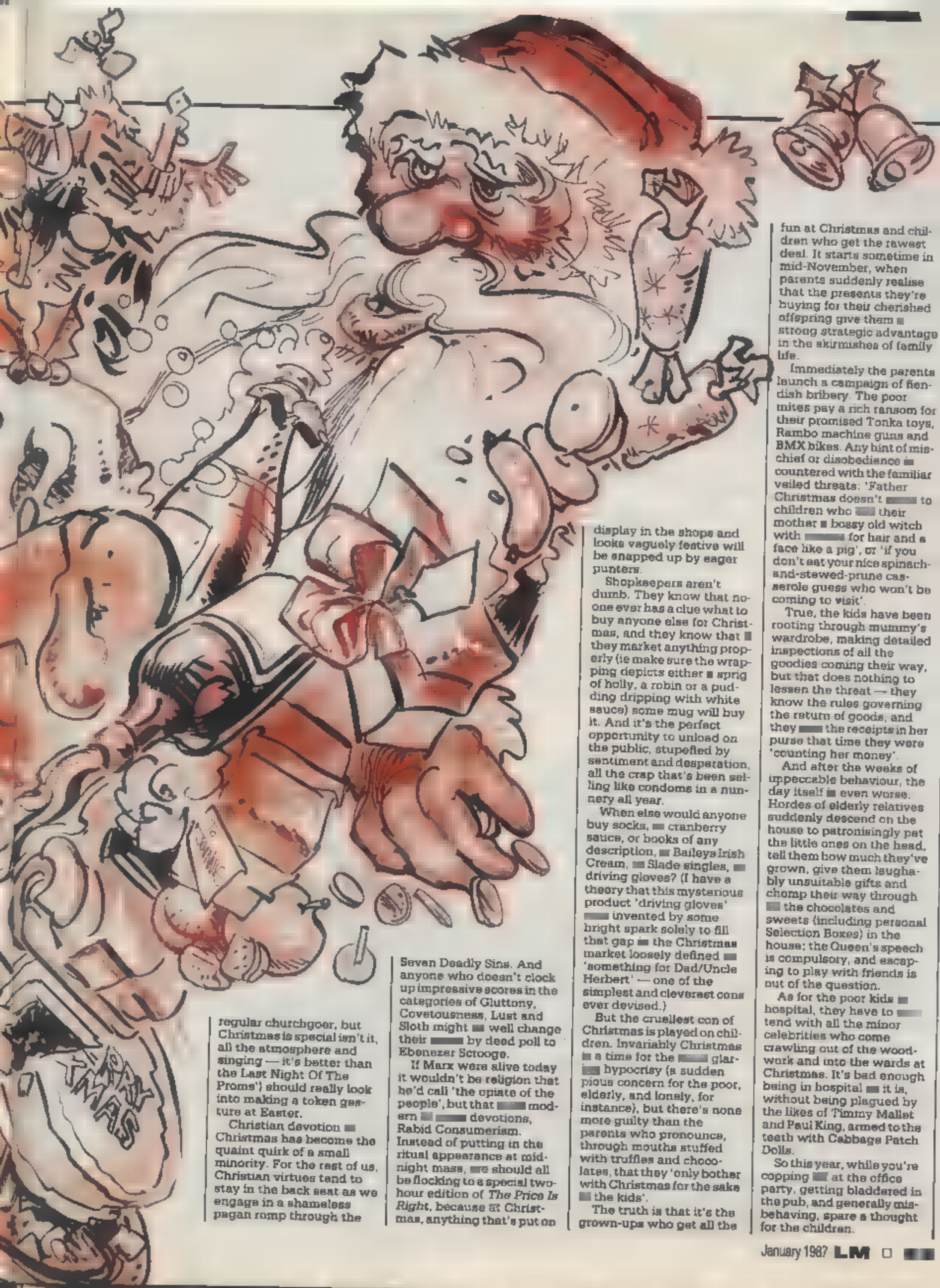
Jesus Christ. But the 'Put Christ Back Into Xmas' campaigners have more on their hands than persuading the great British public to spell a word of more than five letters correctly.

For, despite our vociferous protestations to the contrary, Britain is no longer a Christian country, and while a majority may pay lip-service to the Church Of England, only 15 per cent of the British people are practising Christians.

If Christmas were just a religious feast, it would be a tiny minority festival by now, meriting a small item on *News At Ten* and perhaps a special bumper edition of *Songs Of Praise*.

It isn't even the most important date in the Christian calendar; the resurrection of Christ is far more fundamental to the faith than His birth. Those who make their annual appearance at church on Christmas day ('I know I'm not a





fun at Christmas and children who get the rawest deal. It starts sometime in mid-November, when parents suddenly realise that the presents they're buying for their cherished offspring give them a strong strategic advantage in the skirmishes of family life.

Immediately the parents launch a campaign of fiendish bribery. The poor mites pay a rich ransom for their promised Tonka toys, Rambo machine guns and BMX bikes. Any hint of mischief or disobedience is countered with the familiar veiled threats: 'Father Christmas doesn't come to children who [redacted] their mother [redacted] bossy old witch with [redacted] for hair and a face like a pig', or 'if you don't eat your nice spinach-and-stewed-prune casserole guess who won't be coming to visit'.

True, the kids have been rooting through mummy's wardrobe, making detailed inspections of all the goodies coming their way, but that does nothing to lessen the threat — they know the rules governing the return of goods, and they [redacted] the receipts in her purse that time they were 'counting her money'.

And after the weeks of impeccable behaviour, the day itself is even worse. Hordes of elderly relatives suddenly descend on the house to patronisingly pet the little ones on the head, tell them how much they've grown, give them laughably unsuitable gifts and chomp their way through [redacted] the chocolates and sweets (including personal Selection Boxes) in the house; the Queen's speech is compulsory, and escaping to play with friends is out of the question.

As for the poor kids [redacted] hospital, they have to [redacted] tend with all the minor celebrities who come crawling out of the woodwork and into the wards at Christmas. It's bad enough being in hospital [redacted] it is, without being plagued by the likes of Timmy Mallet and Paul King, armed to the teeth with Cabbage Patch Dolls.

So this year, while you're copping [redacted] at the office party, getting bladdered in the pub, and generally misbehaving, spare a thought for the children.

display in the shops and looks vaguely festive will be snapped up by eager punters.

Shopkeepers aren't dumb. They know that no-one ever has a clue what to buy anyone else for Christmas, and they know that [redacted] they market anything properly (ie make sure the wrapping depicts either a sprig of holly, a robin or a pudding dripping with white sauce) some mug will buy it. And it's the perfect opportunity to unload on the public, stupefied by sentiment and desperation, all the crap that's been selling like condoms in a nunnery all year.

When else would anyone buy socks, [redacted] cranberry sauce, or books of any description, [redacted] Baileys Irish Cream, [redacted] Slade singles, [redacted] driving gloves? (I have a theory that this mysterious product 'driving gloves' [redacted] invented by some bright spark solely to fill that gap [redacted] the Christmas market loosely defined [redacted] 'something for Dad/Uncle Herbert' — one of the simplest and cleverest cons ever devised.)

But the cruellest con of Christmas is played on children. Invariably Christmas [redacted] a time for the [redacted] glar [redacted] hypocrisy (a sudden pious concern for the poor, elderly, and lonely, for instance), but there's none more guilty than the parents who pronounce, through mouths stuffed with truffles and chocolates, that they 'only bother with Christmas for the sake [redacted] the kids'.

The truth is that it's the grown-ups who get all the

Seven Deadly Sins. And anyone who doesn't clock up impressive scores in the categories of Gluttony, Covetousness, Lust and Sloth might [redacted] well change their [redacted] by deed poll to Ebenezer Scrooge.

If Marx were alive today it wouldn't be religion that he'd call 'the opiate of the people', but that [redacted] modern [redacted] devotions, Rabid Consumerism. Instead of putting in the ritual appearance at midnight mass, [redacted] should all be flocking to a special two-hour edition of *The Price Is Right*, because at Christmas, anything that's put on

regular churchgoer, but Christmas is special isn't it, all the atmosphere and singing — it's better than the Last Night Of The Proms') should really look into making a token gesture at Easter.

Christian devotion [redacted] Christmas has become the quaint quirk of a small minority. For the rest of us, Christian virtues tend to stay in the back seat as we engage in a shameless pagan romp through the



## CHRISTMAS AND the New Year



"Come to bed, darling, it's our honeymoon night." Gene Wilder as Larry  
Abbot discovers the pleasures of the 11th hour. (1) HAUNTED MONEY-  
MOON.

# Circuit training

MARTIN SUTTON slips with unseasonal reluctance into the **1991** for this year's Christmas **films**

**no** Crimable blockbusters?

Traditionally Christmas **has** always been the period when the distributors eventually unleash the biggies they've been teasing us with for most of the year. Surprisingly there **is** no Spielberg **or** Disney epics this time, no eagerly awaited sequels or anything resembling a *Back To The Future* or *Ghostbusters*. In fact apart from *Labyrinth* (which left **me** very own David Currie unimpressed), there's **just** that many traditional, family films on release this Christmas.

Most of the national circuit appears **to** be clogged up with unseasonal heavy dramas, many **of** which wouldn't be welcome at any **time** of **the** year, let alone Christmas.

What's **the** **point** on? Have the distributors forgotten the fine art of attracting spend-crazy **audiences** to the box-office?

Of the lighter films that are around, check out Gene Wilder's new horror spoof *Haunted Honeymoon* (PG). It has a few good one-liners, though it was all done

much better **in** Mel Brooks' similar *Young Frankenstein*.

For something more original, try *Crocodile Dundee* (15), **a** blockbuster Aussie comedy which has been packing 'em in down under **in** Stateside. **Paul** Hogan plays **a** rough but honest outback croc-hunter who braves a visit to the streets of New York City. The innocent abroad **and** Fosters lager-style humour are pretty corny, but Hogan rises above **it** as **a** tongue-in-cheek superhero in leather **and** singlet.

A good creepy horror movie is always a useful corrective to too much festive goodwill. *Critters* (15) is just the job, and reminiscent **of** the marvellous *Gremlins*. The creatures of the title **are** furry balls of fanged ferocity who flee from another planet to besiege **a** **small**, white-painted mid-Western farmhouse. Definitely worth seeing.

Less recommended, but still good, is *Psycho 3* (18). Just when you thought it really was safe to go back in the shower, **Norman** Bates dusts off his knife, **stuffs** mom, and **returns** the motel again. This time around, Anthony Perkins gets to wield the **razor** and **sits** in **the** director's chair. Gadzooks!

Of the heavy dramas, *Kangaroo* (PG) **is** **a** rather flat, over wordy adaptation of D **H** Lawrence's thrown together novel, **based** on his stay in Australia in **1924**. Once again, Lawrence proves **to** be boring old fart, expounding on sex and society **as** if he understood either.

Just **as** stodgy — like wading through cold porridge — **is** *Natasja* **and** *Harem* (15). A modern-day white **slave** trade tale which is offensive all round, it proves that **the** **industry** needs acting lessons immediately.

A little more interesting is *Eat The Peach* (PG), an off-beat **comedy** drama featuring a down-at-heel biker who builds a wall of death at the end of his

backyard. Nice **idea**, shame **about** the way it's constructed.

If you do need a dose of the heavies, you can do better. *Smooth Talk* (15) is about a teenage girl, growing away from her parents, who invites the attentions of a half-crazed rapist. It evokes small-town teen boredom very nicely, but the suggestion that she deserves her fate is less intelligent.

Don't be put off by *Twice In A Lifetime* (15), the story **of** **a** married man (Gene Hackman, in great form) who **meets** for another woman on his 50th birthday. It's funny, tender and sure puts oldsters in **a** new light.

Best **of** all, though, is a jazz **musical** called *Round Midnight* (16). It's all smokey Paris cellar bars, seedy **clubs**, rooms, a brilliant though alcoholic saxophonist, and music which will have you dusting off your old man's LPs. It **moves** slowly, like an old blues number, but hang on in there as **one** is the biz.

Finally, **the** *Genius* (16), *Labyrinth* (U), and *Explorers* (U) are **all** at the indistinct 'youth' market.

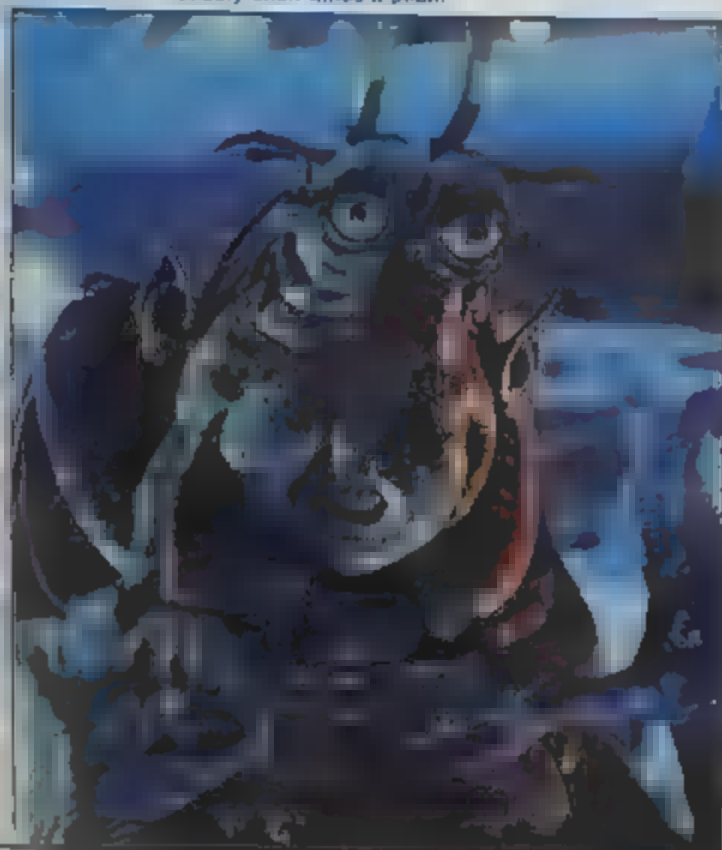
Aptly enough, *Real Genius* is the **most** intelligent and unpatronising of them. With a good script and brilliant performances, it's about a group of teen scientific eggheads getting their brains picked by militaristic authorities. The balance between hilarity **and** message **is** fairly well **maintained**, though it's fair to carp at the lack of even one interesting female character. *Labyrinth* has twice the pretensions, many times the budget, and works only half **as** well (see review in **the** **feature**).

*Explorers* — director Joe Dante's **new** film **about** *Gremlins* — is an eye-popping Spielberg-style space epic which triumphs by being totally off-the-wall. The three teenage heroes, and the aliens they closely encounter, are outsiders to their respective worlds. This is the full version, unlike the video now on release, so see **it** **in** the cinema.

Well, there you have it. Is it **to** be Norman **on** taxidermy, a holiday harem **in** the Atlas Mountains, an alcoholic saxophonist on **the** Left Bank **or** hi-tech Muppets? Or can you **make** the lot? I doubt it.

Everyone's typical macho Aussie honcho, *CROCODILE DUNDEE* is played by Paul Hogan.

EXPLORERS — a cuddly alien takes a peek.







# IT GETS YOU PISTE

But LM's **■■■■■** travel **■■■■■** manage **■■** find **■■■■** way around the **■■** slopes **■■** Europe. JOHN FISHER reports on the before, during **■■■■** après-ski



If you're prepared to rough it in the often bitterly cold and windy weather, then Aviemore can work out very cheap.

**E**VEN if you don't know your piste from your stem christie, or wedelling **■■■■** schnapps, a short **■■■** trip **■■■** create a convert for life. It's a thrill which, as any skier will tell you, no other sport can match. It's also **■■■** best known means of coming home with a great tan in the middle of February.

Trouble is, it's probably also the most expensive form of entertainment devised since the three card trick. You may **■■■■■** £45 flashed across the front of all the brochures — but don't for a moment believe that you can really ski for that little (see **Hidden Costs**). **■■■■** a week would **■■** more realistic once you've added in **■■■■** and other special gear and **■■** the **■■■■** and drink you'll get through once there. Even to do this you'll **■■■■** to study the brochures carefully and to resist **■■■■** powerful temptation of **■■** shops full of wind-tunnel tested, fully-lined **■■■■** underwear.

**■■** what do you really need? **■■■■** and boots obviously — but these you'll hire when **■■■■**. It's a waste of money buying them **■■** you're just starting out and there's no advantage to hiring before you leave — it won't be any cheaper, you'll have to lug heavy equipment **■■■■** halfway **■■■■** Europe, and you won't be able to change the boots when they turn out not to fit. **■■** for clothes, try **■■■■** borrow them. If you know anyone who skis this **■■** easier than you might **■■■■** — ski gear is fairly baggy **■■** exact sizes don't matter too much, **■■■■** all skiers feel secretly guilty about spending fortunes on silly clothes they only wear once a year.

The important thing **■■** to stay warm (and dry) **■■■■** when the weather turns really rough. A good anorak — preferably one that does up high round your neck **■■■■** has loads of pockets — is essential; but it doesn't have to be one **■■■■** specifically for skiing. Make it big **■■** you can cram plenty of layers underneath. Trousers do need to be special — best are the big quilted dungaree-type *salopettes*. These **■■■■** look stupid but they're warm, comfortable and the padding comes into its own when you land in **■■■■** snow twentieth time around. Decent gloves **■■■** important too — hefty leather **■■** plastic bikers' **■■** skiers' jobs. And you shouldn't venture **■■■■** onto the snow without sunglasses (better than goggles except when there's a blizzard), the strongest sun tan **■■■■** you can buy (at this altitude the rays burn even through cloud) and a woolly **■■■■**.

Thus equipped you're ready to go, and **■■■** only outstanding question is where. And how? All the countries where you **■■■** ski have per-





of their own; France super-efficient, modern and charmless; Austria for olde worlde charm and bonhomie in the bars; Switzerland outrageously expensive and flooded with the beautiful people; Italy cheaper and friendlier, but with rickety old run-down lifts. These alpine countries have been at it for years; now a generation of ski countries are baying at their heels and in terms of price giving them a thoroughly hard time. Pyrenean skiing in Andorra and Spain, Balkan slopes in Yugoslavia and Romania, even a Highland fling in Aviemore can prove better deals these days.

Once you've studied the small print, there's

not much to choose between all the package tour operators, but it is worth comparing which is best value for the place you want to go at the time you want to go — they all have slightly different ideas on what are high and low seasons. The cheapest deals mostly involve travelling by overnight coach, not particularly comfortable but a big money saver on the plane. Look too for all-in beginners' packages which include equipment hire, ski school and a lift pass, for companies which charge no extra for departures from your local airport/coach station.

**NAT** (Holiday House, Domestic Rd, Leeds, LS12

6HR; 0532 434077) offer both these: **Campus Travel** (52 Grosvenor Gardens, London, SW1) and at USIT student travel offices in Bristol, Oxford, Manchester, Liverpool, Glasgow and Dundee) are if anything even better value, and aimed particularly at young people. Other good cheap deals from **Tentrek** (152 Maidstone Rd, Ruxley Corner, Sidcup, Kent, DA14 5HS; 01-302 6426); **Top Deck** (64 Kenway Rd, London, SW5; 01-373 5095) and **Ski Lovers** (11 Liston Court, High St, Marlow, Buckinghamshire, SL7 1ER; 0494 76991). Or for a more consciously 'fun' atmosphere try **18-30, Freestyle** or **Youngworld**.



and inefficient, but if you get into the local pace of life that's all part of the charm. **Livigno** is a duty-free valley trying to compete with Andorra in the cheap alcohol stakes — long journey to get there but great skiing and scenery once you do. **Bormio** is probably more for people who've skied before but it would also be a good place for mixed groups of beginners and better skiers; plenty to do when you're not skiing, good Italian food and excellent nightlife.

### ■ Flaine and Tignes, France

**Flaine** looks cheap in the brochures mainly because it's close — once you get there prices are relatively high. Nevertheless if you want to ski and do very little else there's nowhere to match it. **Flaine** is typical: a little cluster of high-rise blocks dumped in a bowl of mountains high above the tree line where you step out of your apartment door (mostly very cramped self-catering affairs) straight onto the snow and ski down to the lift or to ski school. Not much happens at night but by day you can ski non-stop on a whole range of easy and intermediate runs, and when you progress you can ski over the mountains to similar places in adjoining valleys.

**Tignes** looks much the same but set, in the valley next to Val d'Isère, in the midst of some of the world's best ski slopes, it really justifies the superlatives in the brochures (and the high prices). Maybe not for beginners, this is paradise for serious skiers prepared to give up the nightlife in return for rewards by day.

### ■ Alpbach and Obergurgl, Austria

If you're stuck with a vision of yourself supping *glühwein* and slapping your thighs in a picture-postcard Alpine chalet, it'll have to be Austria. **Alpbach** is the resort which exemplifies all this

tradition: very pretty, lots of jolly nightlife and fattening food, and the skiing's not to be had either. People who've done it before can get more serious about their skiing at **Obergurgl** — a much larger place with a more extensive terrain which still does its best at village atmosphere.

### ■ Aviemore, Scotland

YOU might be forgiven for thinking that skiing in Britain would be much cheaper than crossing the Channel to do it, and if you live in Scotland it is. From south of the border, however, it rarely works out that way. This is partly because there are hardly any package deals, partly because, from most of England, it's as far to the Cairngorms as it is to the Alps. Add to that the weather which is far too often bitterly cold, extremely windy, plus fewer skilifts than even the small resorts in the glossy brochures, and it's not really worthwhile unless you live close enough to drive up for the weekend.

Having said all that, **Aviemore** can work out very cheap if you're prepared to rough it a bit and to make your own arrangements. **National Express** buses will get you there for around £30 return from London, £25 from Manchester (direct) or from just about anywhere else if you change in Glasgow (slightly more expensive): £39.50 from Bristol; £35 from Birmingham; £35.50 from Leeds. In Aviemore, if you book ahead, there's a **Youth Hostel** which charges only about £4 a night (tel. 0479 810345). Add ski hire, ski school, lift pass and food and you might get a week's skiing for less than £150.

### ■ Soldeu, Andorra and Super Molina, Spain

It seems to be the place where all the budget deals head first — as much for cheap booze as for the cheap skiing. **Soldeu** is much the best of the resorts, with good beginners skiing let down only by long walks to get there. It's not a pretty country, but if you plan to get seriously drunk each night you'll find nowhere to do it in better company or for less money.

Spanish resorts just over the border have been growing fast too, and for the skiing as opposed to what happens *après* I'd choose one of these. **Super Molina** is probably the best, a scenic old resort with a big hits of up the mountain and some making machines to ensure skiing all season on the nursery slopes.

### ■ Borovets, Bulgaria and Sarajevo, Yugoslavia

**EASTERN** European skiing can appear more expensive than it really is — it's a much longer flight to get there in the first place and you'll probably be staying in a relatively classy hotel. But there's no spending the money you've taken can be a real problem. And not only because there's nothing worth buying in the shops. Of the resorts, **Borovets** is cheap but rather basic; **Sarajevo** (site of the last Winter Olympics as well as the assassination that started World War I) has yet to be much discovered despite all its wonderful new facilities — try **Yugotours**. It has amazingly lively nightlife too.

### ■ Livigno and Bormio, Italy

**ITALIAN** skiing always used to be a bit of a joke around the Alps, but nowadays it's the Italians laughing as the others price themselves out of existence. Okay — things are a bit ramshackle

### HIDDEN COSTS


**FIRST** of all, remember that the £50 deals are usually in the first week of December before the snow tax arrives (saves money on hiring skis etc, but rather defeats the object) or at times which for other good reasons (bad weather mostly) are out of season. Then add the following things which are going to violently escalate the price of your skiing holiday.

● **Ski and boot hire** — about £20 a week in the cheaper places, half as much again in Austria, twice as much in France.

● **Ski School**: however good the friend who offers to teach you may be, you won't learn properly without taking classes — from £20 a week depending on how many hours you do.

● **Lift Pass**, the big one, and the main reason why it's not worth beginners going to a big resort where you can pay as much as £70 a week — more realistically, from £30 in Andorra to £60 in Tignes, France. In some places beginners are best off buying individual tickets for lifts, but this can become an infuriating waste of time.

● Watch out that all these prices vary quite a lot from country to country and with changes in the exchange rates, so check what your brochure says about surcharges or if you're going to be paying yourself, how the 'typical' prices quoted in the brochure (and here) might have changed.



# SWEET DREAMS ARE MADE OF THIS

The heavy clatter of transcription  
echoes around LM's Ludlow office  
as PAUL STRANGE puts  
THE STRANGLERS'  
Hugh Cornwell  
through his paces.

caught him in a bloody good  
Renowned for pulling pranks, kidnap  
and often choosing the right  
silent, Hugh  
nightmare.  
Perhaps he's mellowed. Perhaps he's  
matured. Or perhaps he needs the press.  
One thing's for certain: he's pleased  
new Strangers' album. He can't sto



about the thing, and to be... he's...  
*Dreamtime* — Stranglers' ninth studio  
 after 12 years in the...  
 ing, intriguing, sometimes  
 feel, commitment, style  
 sheer bravado to th... l's first three albums,  
 but with the musical diversity... dexterity  
 found in their later work.

Cornwell nod...  
 'It's the best album we've ever done,'  
 declares, settling into a comfy chair at his pub-  
 licist's office... off Marylebone.  
 sounds... as I wanted it to sound. When I  
 listen to it I don't want to switch it off  
 listen to it all.'

h... bonce thoughtfully, looks at  
 his shoes, realises he's not wearing any socks,  
 checks... and...

'Some of... on *Drea*...  
 while... hers look... lost  
 causes, *Big In America* — wh... d be our  
 next single — is an individual one.

'Everything's... the... they... the

erans are big, and women... — I mean  
 emotionally... persons... not phys-  
 ically. Women are so big emotionally that it  
 seems the men have got to be liberated.

**“ In America a guy will say 'I'm  
 going out to get laid'. It probably  
 means a guy sitting there, waiting for  
 a woman to come up and grab him,  
 throw him on a bed and start  
 bonking his brains out ”**

'In England a lot of guys will say... going  
 to pull tonight' —...  
 role of... women — whereas in America  
 a guy will say 'I'm going... to...', which  
 is a passive way of describing something. It  
 probably means a guy sitting there waiting  
 for a woman to come... and grab...  
 on a bed and start bonking his brains out!

'American men seem scared of showing any  
 sort of primitive, caveman activity because  
 American women... This is an  
 emancipated society and... allowed to  
 this country!'

did... over... are, blokes would  
 dyes... which is just as  
 women should  
 I'm just fascinated by  
 human... the way... think...

five o'clock shadow,  
 buttons and takes a sip of...

'I'm proud... on *Dreamtime*, he  
 'They're well sorted because we  
 had about... months to...

'*Dreamtime* itself is based on an...  
 It seemed to symbol... something to  
 us — the idea of lost causes and Utopian con-  
 being overtaken by the ha... realities of  
 modern life. The Aborigines are... fact exam-  
 that they've got... ful culture  
 which is difficult... explain... English — and  
 slowly they're being robbed of...

'Australian mining... are realising  
 Aborigine's sacred grounds are full of  
 uranium so they're taking the land off them and  
 destroying it for purely commercial reasons.  
 have turned round...

our culture. If you're  
 to destroy it, s... a're destroying us.'

'*Dreamtime* is the closest word  
 which... down this con... Aborigine  
 They look at the world objectively,  
 whereas in the modern... western people  
 see... subj... vely... the... every-  
 has meanin... through yo... but the

Aborigines be... they're  
 dent, that the world happe... hether  
 there or not... the world...  
 through using you; you're part of it,  
 immaterial.

and it's not very con... we live... An  
 the... pinpoints the impor... of  
 Nature, it gives Nature the centra... in life  
 and everything else is just circums...

'The Aborigines look... landscape and  
 were here and my mother  
 was born there and now she's in that rock  
 and I will become that tree.'

because... cutting...  
 when they cut down a tree... one of their parents, so...

makes them aware of their...  
 'We would probably look at... say...  
 'Oh we... I cut it down and burn it because it's  
 going... make me warm', whereas they see it  
 differently. It's a naive... looking at things  
 but an attractive way.'

Utterly fascinating. Go on.  
 'Too Precious is about the diamonds in South  
 Africa — the black culture there is...

Mayan Skies is about the...  
 and pillaging of Mexico for commercial...  
 by the Spanish a long... ago,  
 the... upon things now,  
 seem... sophisticated...  
 was two...

stupid, just as naive, just as self-centred  
 just as fucked up as it ever was. Nothing's  
 really changed; instead... about...  
 we've all got video screens...

I love it. We've just been rehearsing in a  
 studio... got a video game there...  
 led *Cauntler*. It's all on different levels, what a  
 game! Sorcerers meeting seraphim and grunts  
 and things, and you get... her level and  
 says (adopts deep,... horitative tone) 'Re-  
 member on level five, sorcerers can be invisible...  
 grunts bite', and... so...  
 cated... great.

**“ We've... been rehearsing in a  
 studio... they've got...  
 What a... Sorcerers meeting  
 seraphim and grunts and things. It's  
 I think it's great. ”**

I don't know where... going to end though  
 I'm sure that at some stage you'll be able to  
 a film and take part in it. You'll  
 be... the plot and  
 determ... what happens in...  
 cause they'll have a chip  
 in there which will give you  
 different...

battling against Al Pac-  
 cino or somebody, and you'll have ten  
 Whichever option you take will change...  
 going to...

More tea... Cornwell takes  
 about... Always The Su... the video  
 ran into... ns w... chil-  
 dren's TV programmes; the...  
 Cornwell firing a gun in it.

'Ridiculous,' he says. 'Every day on kid's  
 programmes you see 20 people being... and  
 blasted by things... the gun not  
 but at a... It's hypocrisy. Anyway,  
 done an arty... the gun so they'll  
 be happy...'

... but it should be view...  
 ke up in the morning and the sun

shining, you might as well forget about it  
 the end — whatever goes wrong and how  
 ever crazy it gets — as... live for  
 up in the morning...  
 You've got to start worrying when the sun  
 doesn't come up in the morning.'

'And Nice In Nice (which re-  
 Strangers gig... a few years  
 resulted in a spell of... onment (by  
 Cornwell), is a humorous me... I always look  
 back at it and laugh; it was so stupid.'

The song was reminiscent of the  
 and hard Strangers' sound, circa 77/78,  
 and certain kind of person bought it,

whereas... to be going  
 right across... to like that one.

'What sort of person buys Strangers'

'All sorts of peo... ther me

who buys... be

groovers or 15-year... utters!'

Is it hip... buy a... glers' album?

chair.

'I'm so busy with my work that I haven't

to... says. 'It's all

meaningless anyway. People that are hip today

are... tomorrow, so... not be

involved with any of it. It's absolute nonsense.

you know, 'We've got a hip

and they haven't got a hip audience

mean you're... doing it because you

doing it and you want to... living

from it, or...

started

ever consider that you'd still be together 12

years later?

'I thought that I'd still be involved in music

know how you're





# GAULFLET

going to end up... good chance of being together strong unit... once Dave joined... keyboards.

The new wave coincided... arrival... it was rather fortunate. I'm glad it happened... it did... very funny... those groups act like their look... was nothing new about us — we had torn clothes because that was all we had.

The new wave was a backlash against the lumbering... groups of the early Seventies, and yet The Stranglers are still plodding on, 12 years later.

'Yeah, I'm sure a lot of people look at one of us dinosaurs... I rock just as well with Yes and Genesis back in the Seventies... that, I think, is the only thing I'm proud of.'

'But current music is dull. There's very little around. I guess... were talking to a kid of 15 they'd say

Current music is... little around. I guess if... were talking to a kid of 15 they'd say 'Oh no, there's... The Jesus... and so on, but I can't see any substance there.'

The Jesus And Mary Chain' and so... and although I can see certain elements in... music which are appealing... because I'm not a 15-year-old I can't see any substance there. The Stranglers have already been superse... to say it... but at least I'm aware

So why are The... far and bigger... take a moment and... vers are 50... for... twenty years ago, we weren't appreciating music that was around at the time. Audiences are getting much, much bigger and so there's room for people like us to have a big audience.'

And the future? 'I've no idea... group's plans... with individual pl... there's no reason why we should.'

'It would be sad if we ended up... pretty creative, but we forget... that we know what works, everybody's got their role in... it works well... although those... quite staid, it's the creative way that things happen. Individuals are still... because otherwise you stagnate.'

Cornwell looks at his watch... to meet.

go... I should have... about 15 minutes.

Extraordinary. Any parting thoughts? '... been... and... long that we've become part of the establishment. I'm getting to the stage where some parents who want to buy their kids... for Christmas will think 'I'll get them The Stranglers' one... bound to that.'

... funny way of looking at it.

You... it. Hughes





Hunter & Minson's

# Mondo Bizarro

In which our intrepid hero, life, visa AmEx in the the of Los Angeles the

## Hollywood Trail

flight seemed a lot longer than eleven hours and I started to know how a battery hen feels. No room to stretch. Nowhere to walk. Even the odd bursts of conversation with the woman who had flown from Kenya London, before joining this plane to Los Angeles, had died out. God — she must have been screwed up than I was.

If I ever make a flight of this length again, I'll ensure that whoever is is conned into providing, at the very least, First Class Accommodation. Because when you sit for eleven hours, right behind the Business Class compartment you also start to the feelings of the French Revolutionaries.

While your comes complete with an abundance of cling film around a small portion of neatly cubed plastic dessert, you can glimpse the weary businessmen being served fresh fruit from a basket before the stewardess twitches the curtain — it can easily become a potent symbol of social inequality as the wall of the Paris commune. Now where did I put the guillotine?

So I rolled off the plane in an advanced state of paranoia, by now unsure what lay ahead in this, my first encounter with America's western seaboard. Actually, my whole body had no idea of where it was what time it should be. It felt like a long, exhausted sleep, while daylight told it that it was still late afternoon.

Officially, I was in LA for purely hedonistic reasons. Stick around a week

soak up some atmosphere. But what I didn't tell immigration official, who wanted to know whether I'd be working (in which case I could get straight on the next plane for good ol' English unemployment), that I had an interview lined up. An interview with the last great independent film director, who invented the nude film. The greatest king of exploitation ever!

Or rather — I almost an interview lined up. What followed times nightmare, as times farce, as messages were left and appointments made, cancelled, then reinstated, through no fault of either party. The thing could be said of this limbo, I awaited the eventual meeting, was that it gave me time to explore the City of Angels.

There is one other important feature in this tale. I was not travelling alone. For reasons too long and unbelievably complex to explain here (plus it could get libellous if I name names), I had a companion whom I had never before.

In fact, we hadn't met until we were within a hour or so of LA International Airport, one of the most dangerous places in this whole psychotic city. I of a female cab driver who was pulled out through the open window of her and mugged. Like the signs say, 'Welcome to LA'.

Anyhow, my compatriot and myself decided to drown out jetlag in the nearest bar we could find. We would have drunk at the hotel, but our failure to

arrange second mortgages before leaving home meant that we'd have been limited to a choice of iced water or tepid water.

Instead we ended up knocking back Wild Turkey at something like three dollars a shot, and keeping it happy with pathetic little cocktail beers. I spent at least eleven quid in a couple of hours, and as I did so it became obvious that my companion and myself were the same.

The more we drank, the more he urged me to blow another fifty quid on a coach to Disneyland.

'It's not what you think,' he kept saying. 'It's not for kids at all.' I remained as polite as I could, but in my



mind I kept telling myself that the only way I'd visit that hall-hole of family entertainment and good clean fun was in a state of terminal craziness, induced by every dangerous and illegal substance I could lay a finger on.

And the Disney organisation doesn't look kindly that sort of behaviour. Disneyland is well sanitised. Where the odd real horse has been allowed to stray into a parade, there

Mickey Mouse following every step. Listen, if they follow a horse it might shit, what would they do with a babbling journalist in a Hawaiian shirt who kept shouting obscenities into a tape recorder strapped to his left arm?

No, I didn't feel clean enough or crazy enough to try to storm the wholesome empire so I vowed to make my own pilgrimage in this, the immortal city of a thousand myths.

Severely hung over and with a body that still in a state of not knowing whether it was Danton or a bantam, I stepped off the bus at Hollywood and Vine. This is the corner where, according to legend, it all started. If Broadway is the great white way because of its theatre lights, Hollywood Boulevard is the great white way because of the prodigious cocaine tracks that decay the nasal cavities of stars, producers and no-hopers alike.

Los Angeles, nobody. In some as of Beverley Hills, walking such a suspicious act that you'll get arrested it. True! I got shown an apartment block where each dwelling came complete with a Rolls Royce. Considering you'd almost inevitably one of these status symbols wheels if you could afford a flat here, that would you a two Roiler family.

The tattooed man — was Ray Bradbury ever here?



I was travelling by bus though, when I had to, in a hot, noisy, wild throng of street punks and Spanish-speaking Mexicans from downtown. And at other times I was going on foot. That's how you get to encounter the street life.

Though I was dressed with the musical knickers, my favourite piece of haute couture had to be the male undergarment neatly sewn into the shape of an elephant. 'Hey honey—are you glad to see me or is it just feeding time for Dumbo?'

Actually, as I crossed one side road into the midst of a crowd consisting of two Spanish pimps, four or five painted whores, a gaggle of bikers, I began to wonder if a car wasn't a bad idea. But even then you're not safe, and the LA PD seals off areas of the city at night and leaves them to the mercy of the roaming

Still, it was worth it, because this is where you'll find the legendary —

everything in town is legendary — the lingerie shop. For now, Mr Frederick has been supplying split crotch panties, edible cooking pouches by mail, to the swinging folk of the mid-West. 'Elmer, stop screwin' that chicken and see what just came through the post.' 'Ah prefers that chicken.'

The last important shrine you reach is Hollywood Boulevard, if you are a pusher, a flashy, beautiful punk, or Mann's Chinese Theatre. This is the place where plastered down in the cement and make their imprint.

Actually, I challenge anybody to be moved by the messages scrawled in the pavement. Here are the words of those who were to early by very that fed

them. Monroe. But perhaps more moving the early stars, household names in their day, but who has heard of them now? Such is the fickle nature of fame.

Linger long enough here and a tear will come to your eyes. And you wipe it away somebody will steal your money and you'll be mown down by a fast moving gaggle of tourists on their day tour of the Hollywood high-spots. Blue rinsed with age horn-rims, watching the world go by through a mini-bus window.

The only way to go now, the heat builds up, is to the Santa Monica boasts a pier but little else in the way of real life. But turn left any weekend and you come to Venice, hang out of on roller and some of the busking you'll ever believe a pianist in the middle of a beach? Venice is a laid back sensual delight. It's the place where the body builders pump iron in the until they can't get their arms

down by their sides. It's the place where you buy crystal balls from a

Alternatively, do as I did. Take the bus to Malibu off just before, where there's nothing much. Just a strip of sand and. Yeah, just sit there and watch the surfers — black the rolling ocean, gliding effortlessly into land.

The sky had overcast and a cold sea mist rolled around. The hot barbecue sauce from my coasted my fingers, looking like I'd been gutting. The plastic steamed by my feet — and the jet lag almost

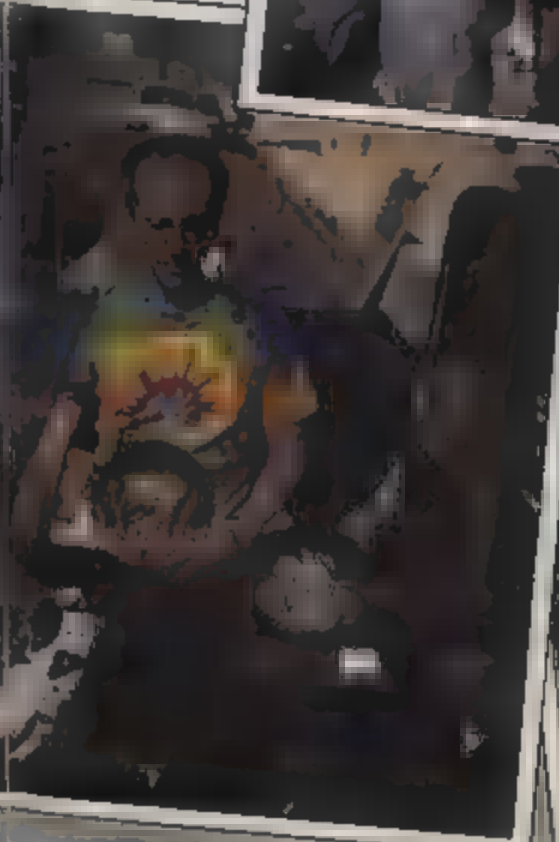
Disneyland, you can keep. It's rank commercialism actively expanding its coffers by creating supporting a myth that will appeal to the greatest number of people. The result is, inevitably, bland. off walk those mean that Chandler referred to, and you'll become part of another fantasy. A grubbier, downright dangerous, but exhilarating dream of a city. And the real dirt is worth more than any plastic diamonds.



Hollywood and Vine — the corner where it all started.



An extreme busker entertains.



You've gotta have crystal balls to walk the sands of Venice.



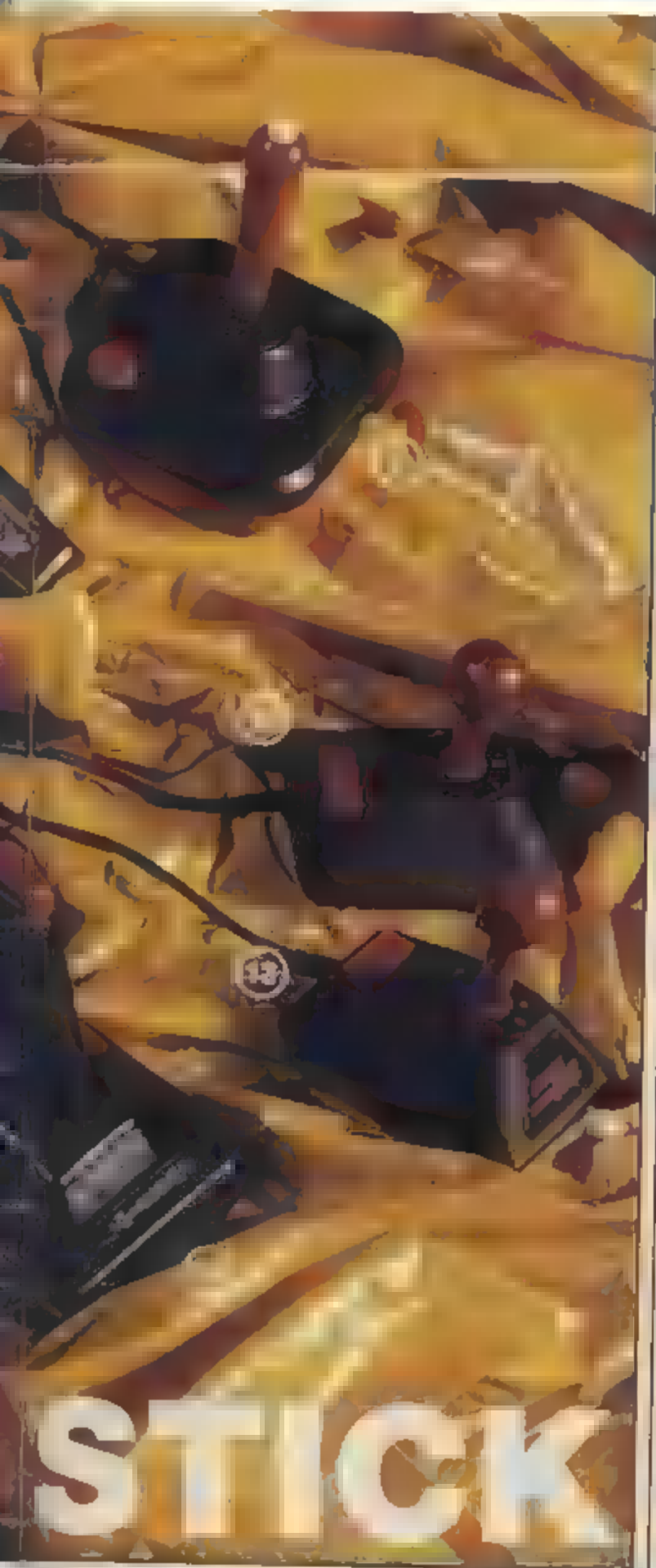
At Venice body builders pump iron until they can't get their arms down by their sides.

Skating over the cocaine tracks of the stars.









ineffective. It proves extremely hard wearing — only £9.99 is below the average price of a joystick.

#### BAT HANDLE

**Price: £19.99**  
The Bat Handle is very tough and pretty simple in design with a square base and long tapering stem. The two fire buttons are mounted on the base and on the stem. The long travel distance between contacts makes it unresponsive — rather sluggish especially when pixel-crucial jumps and adjustments are needed. It isn't very comfortable to hold — although the base fire button is good. The top fire button is just about useless. Generally the stick just doesn't seem anywhere — good enough to — its huge —.

#### 7. BOSS

**Price: £32.99**  
Effectively a deluxe version of the Bat Handle, being very similar in appearance but not in performance. The Boss comes with three freely changeable grips that slip, with some difficulty, over the shaft. A Red Ball, a Bat and a Grip Handle are provided. None are particularly comfortable — makes the shaft separated from the —. The responsiveness of the switch mechanism is undone by the — travel distance, making — stick slow to respond to movement. Two different gatelock controls restrict movement to either four — eight directions. The — fire — base — buttons, both of high quality, may be used together or just the grip. One to be recommended if it weren't for — ridiculously — price.

#### BOSS

**Price: £15.99**  
One of the cheapest sticks Wico produce and one that suffers as it doesn't — the same 'quality' feel — the Bat Handle — Three Way, even though it is made from heavy duty components. — single top fire button is unresponsive and sluggish —. Despite leaf switches the stick is slow, — and 'uncooperative', although its shape makes it comfortable to hold. Diagonals are a pain to get, especially in a tight spot, and the lack of a base fire button makes it unfriendly and awkward to use.

#### 9. THE

Initially regarded with much cynicism, the 'Chemo-ball' as it affectionately becomes known, performs excellently. You hold — like a mouse, — it responds — joystick. There are two — functions, either rapid — at — of two select — speeds — or slow — the other is a single shot — button. 'Stick' travel — short, so the — sensitive and proves perfect for precise movements but diagonals — not that easy to obtain. It takes time to get to grips with this

most unusual method of control, but it's worth the effort. The Joyball is a delight to use; it's comfortable, responsive, tough, and adheres to the table well. Rather expensive, but if you have the cash to spare then — a worthwhile investment.

**Overall 92%**

#### 10. THE CARD

**Price: £8.95**  
This one uses a large floating button instead of the more traditional stick for control. The two fire buttons are not independent but pounding away on two responsive fire buttons is easier than beating only one to death. However, the 'stick' itself isn't so — to —. It works well with most platform games, but it's not so hot on games requiring hard, fast, precise movements, and diagonals are a — to obtain. Overall — very good, alternative 'controller', — although by no means exceptional, it is tough and very reasonably priced.

**Overall 82%**

#### 11. PRO ACE

**Price: £11.95**  
This one doesn't perform too well. — stick is slow to respond — movement, and has a long length of travel which makes using it a bit like stirring thick syrup with a — spoon. — fire button is fairly responsive, although it — if it is also suspended in treacle, which makes — too sluggish for effective rapid —. The — link — otherwise powerful chain of quality Euromax product.

**Overall 78%**

#### 12. MICRO ACE

**Price: £15.95**  
Between — Pro Ace and the Micro Ace there are two differences — a red handle and micro switches. Obviously the colour of the — isn't too important, but the micro switches are, making it a good joystick although it — the same fire button as — Pro Ace. The stick — responsive, and all movements are — with a positive micro switch click. It doesn't 'feel' quite as good as — Euromax Arcade — which is the same price — but it's just as tough and reliable.

#### 13. MICRO PRO

**Price: £19.95**  
At — glance you might mistake this — for the Euromax Competition Pro — the two — identical — and price. However the Micro Pro has micro switches all round but in test proves only to be as reliable — Comp Pro, not more so. Initially very stiff, a few waggles soon wear it in very nicely. Rapid fire is easily obtained, and both buttons (and the — itself) take a lot of punishment.

#### 14. MICRO PLUS

**Price: £19.95**  
Don't be — by the trendy chic black casing, yellow fire buttons and matching bangle at the base of the shaft — it performs as well as it looks. Seem-

ingly loose to begin with, it doesn't take long to get used to the feel. Microswitches provide a responsive click and medium length of travel results in — speed and precision. An autofire on/off — positioned neatly — the side stays firmly in position rather than slipping at unopportune moments. A bit steep in price but well worth it as it seems to have no faults and stands up to virtually — degree of punishment.

#### 15. ELITE

**Price: £16.95**  
Two circular pads house — stick and the — button. Microswitches provide a more positive feel — the thin, tapering shaft feels slightly loose and makes diagonals fiddly. The small size also makes fast waggling difficult. As — all-rounder the Elite doesn't come — the mark. It looks great, but feels strangely delicate — as if it might break with the slightest —. One for the younger gamesplayer, perhaps?

**Overall 78%**

#### 16. THE MACH 1

**Price: £19.95**  
Based on The Chetah, — Mach 1 apparently took nine months to develop, — is equipped with microswitches. It also includes a 'high grade' — shaft — a comfortable moulded grip. Unfortunately it is lacking in a few areas. It doesn't feel particularly sturdy, although no major problems were encountered during play-testing. Its length of travel is far too long, making most games tested surprisingly difficult to play and diagonals — obtain. The — fire buttons aren't overly responsive and need to be worn in while the top two fire buttons are superfluous and don't perform at all well — the on/off autofire switch — however.

**Overall 78%**

The Arcade (1), Competition Pro (2), Joyball (9), Wiz Card (10), Pro Ace (11), Micro Ace (12), Micro Pro (13), Pro Plus (14) and Elite (15) are all by Euromax Electronics Ltd, Pinfold Lane, Bridlington, — Humberside YO16 6XR. Tel 0262-601005/

The Quickshots I (3) — II (4) are by: Spectravideo Ltd, 165 Garth Rd, Morden, Surrey SM4 4LH. Tel 01-330 0101

The Super Controller (5) is by Atari Corporation (UK)

The — Handle (8), Three Way (7) and The Boss (6) are by Wico, supplier: CGL, CGL House, Goldings Hill, Loughton, Essex IG10 2RR. Tel 01-508 5500

The Mach 1 (16) is by Chetah Marketing, 1 Willowbrook Science Park, Crickhowell Road, St Mellons, Cardiff CF3 0EF. Tel: 0222-777337

**LM**

#### QUICKSHOT I

**Price: £11.95**  
This joystick — where the Quickshot I leaves off. It — porates a better — with improved fire buttons — an — facility. Suckers on the bottom keep — stick stable during play. The stem is comfortable to hold with two fire buttons at the top forming — index finger trigger and a thumb button. — test similar problems were encountered — with the Quickshot I — creaks and groans and the familiar looseness, but — better contacts make for quicker response times. The autofire left us unimpressed, it shoots in 'pulses' rather than a steady stream of bullets. A reasonable buy for the delicate of hand but if you

play rough you could well end up with a heap of twisted — plastic.

#### 5. MICRO CONTROLLER

**Price: £9.99**  
This unusually shaped stick looks more like a thin wedge — something to help — play —. The two side-mounted fire buttons can be rotated up/down to suit your hands. The — is very — mushroom shaped with a comfortable grip on the top. Stiff when new, it's incredibly responsive — worn in because of — short —. The slim base makes it comfortable — hold, although the side-mounted buttons are awkward and they make table play pretty



# Hassles



Dear Lloyd,

I live at home but I think I should be able to live my life without having to explain what I'm doing, who I'm doing it with, when I'll be home and all the other things my Mum wants to know. I don't ask her how she spends her time.

I pay for my keep and I've her she's got no right ask questions, but nothing stops her. What I do?

Andrew, Sale, Cheshire

Andrew, it's supposed to be a free country and you have every right to act like an insensitive pig and exploit your mother. Lots of mums put up with it without complaint, though I don't know why. From what you say in your letter, you get all the benefits living home — cheap accommodation, maid service, someone concerned about you — yet you won't accept in return it's only fair to share part of your with your mother (I'd advise anyone to tell everything to their parents, but a little is a good idea). You live with needs a little consideration. You might find your mum's interesting if you out about it.

You can't bear the thought actually communicating with your mother, then you really don't have the right to use her. Maybe you out and found a place of your own, discovered what in time and effort, you might lose of your interest in insisting on leading a totally independent life. LM

Dear Lloyd, I've just had a row with my girlfriend who is six months pregnant. Now she says she won't give our baby a surname.

Surely I insist, after all I am the father. G Rainbow, Kent

Technically you may

## Have you got a problem? Perhaps LM's resident confessional box, LLOYD MANGRAM, help

father but you marry, your girlfriend will be the sole guardian of the child and that means she can choose any name she likes; hers, yours, a mixture of the two, or thing entirely different. LM

Lloyd, I'm sure I've got a money spinning idea want start my own business. I have saved some money, but need help to get it off the ground. The government scheme which pays new businesses £40 a week for a year the ideal solution, but is this only for people who are unemployed? I'm a Youth Training Scheme at the moment.

5 Knight, Rubery, Birmingham

On checking into my massive files I found that the government scheme is called The Enterprise Allowance Scheme and to qualify you must have £1000 to invest in the business, plus have been under notice redundancy, signing unemployed an MSC sponsored job creation or training scheme for at least eight weeks. That means your period the Youth Training makes you eligible. Also talk to the Small Firms Service. It operates an excellent advice counselling service for anyone who considering setting a and you can

contact them by dialling operator and asking for Freephone Enterprise. There, how's that for service? LM

Dear Sir, There isn't a lot of look for work here, just doesn't exist. There's no way I'm going to be exploited by the sort of employer who reckons he can treat you like dirt, make you work ten hours a day without a break, and pay you peanuts. I've experienced it and it got me nowhere. I was still made redundant at nineteen and a school leaver taken on. I won't do that again, if I can't get a decent job I'm not going to be anyone's slave.

Now I'm being hassled by the DHSS. I've had two letters asking me to and discuss why I'm not working. I thought that was daft — the reason's obvious, there's no jobs going. So I didn't bother turning up. thing I knew, my giro's stopped.

Can they really do this to me? I never thought anyone would be left to starve.

F Parry, Oldham, Lancs

Sorry Parry, but I'm afraid stop your benefit for sorts of Remember, you receive benefit because you are unemployed AND willing and for work. Give a reason to suspect you are not pre-

pared work, or not available if a job comes up, your right to benefit disappears.

The fact you didn't show up for the interview suggests maybe you don't to work. So the money's stopped until you you do. You will have to go for an interview Unemployment Review Officer, and you would be wise to understand the conditions attached to getting benefit. You expected to have made attempt to find work, and if you're putting restrictions on the type of work you'll do, to show these are reasonable. If your restrictions looks like's to getting a job, you run the risk of having your benefit until you change them.

I'm not saying that you're not quite right to refuse to consider some of the jobs on offer these days. A lot of employers do try to get young people cheap labour, and from what you say you've had taste of this. Not all jobs are that bad, and opportunities have to be looked for. It's still worthwhile putting effort into trying to find a job you might enjoy. LM

Dear LM, I'm living in a flat and use a slot meter for electricity. Recently while I was out at work, someone got the flat and broke open the meter.

Now the electricity board say I have to pay again for the electricity, they got the money.

I don't think it's fair hold me liable. After I have paid for the electricity already. Why should I pay twice?

J Singh, Wembley, Middx

The electricity board ought not to hold you liable you reported the break-

in to the police right away and there is no evidence to suggest it you, or a member of your household, who took the money.

That's the theory anyway, but some boards still try to make the consumer pay for what is stolen from their meter.

Don't let them con you into paying up when you don't have to. by putting the matter yourself, but if you don't get anywhere, then contact an bureau or your local Electricity Consumers' Council (address in the phone book) who can back you up by quoting the law to the electricity board. LM

Dear Lloyd,

I left school with no regrets and no exams, but now I've met a girl who is a real high-flyer I wish I had tried harder. She says I shouldn't worry but sometimes I feel real wally when she's talking with her mates. I'd like be on their level, but my job involves shifts so evening classes out of the question. Is there any alternative?

Paul, Southampton

Obviously it will depend on degree your personal application to learning, a large of correspondence available choose a college which is a member of the Association of Correspondence Colleges. If you write to the address below they should send details. I found that when I back studying I a lot more satisfaction from learning a subject than I did at school, and perhaps you will too. An extra qualification might help the job market well improving your small talk with high-flying girls. Association of British Correspondence Colleges, 8 Francis Grove, London SW1 LM

'A problem is a problem halved', runs the old adage, a problem is one simply a dose common applied to it, or some not available to the sufferer.

If life is getting you down, if your problem out of hand, if your flat's a mess and if your bank balance is of this world, you can always try me out for an answer. I'm a bit of an expert having been something of myself. Guaranteed results not offered, but half a problem is worse than none at all, then at least it's better than a full-scale disaster.

Writes to: Hassles, LM, 10, Ludlow, Shropshire SY8 1DB

LM



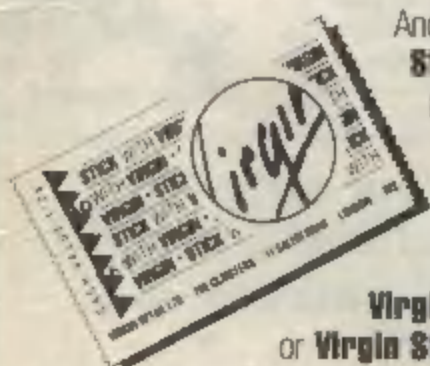
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# UMQUAT THE ALIEN



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POSSESSOR OF AWESOME POWERS OF MIND-OVER-MATTER. THIS GUY CAN CONTROL ALMOST ANY BRAIN IN THE WHOLE WIDE UNIVERSE. NEAR MIDDLESBROUGH. NOT MANY ALIENS CAN DO THAT! NOT MANY ALIENS LIVE AROUND MIDDLESBROUGH...

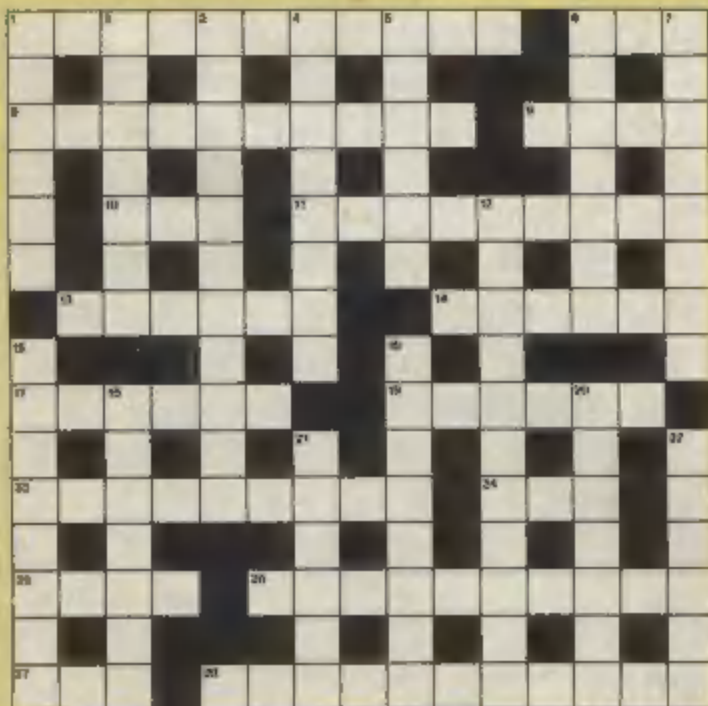
BOOM!

CAPTAIN OF A MIGHTY STAR-SHIP... TAXED FOR 11 MONTHS, RECENT M.O.T. RECON. ENGINE, NEW CLUTCH, GOOD TYRES. PREVIOUS OWNER WAS LITTLE OLD LADY, GOING CHEAP... ALSO GOIN' BOOM - POW - POKETTA AN' MAKIN' LOTTA SMOKE!

AN' GUESS WOT!... THIS HERE ALIEN IS COMING TO [50] MAGAZINE IN ISSUE 1 NEXT MUNF! YES HE IS! AND YOU CAN FOLLOW HIS ADVENTURES! YES YOU CAN! WOT CAN'T WANT CAN YOU?..... SO CAN I!

## WIN A CURRY!

Curry favour with the London Editor! See LM in action! Win an LM cap and T-shirt!



### ACROSS

- 1 They boss pop (anag) (3,4,4)
- 6 Help for DVS (anag) (3)
- 8 Terrific heavy metal band (4,6)
- 9 This band really motored (4)
- 10 Steve's last name (3)
- 11 Sam Cooke recalled this one out in 1956 (8,4)
- 12 Small-time rugby competition (6)
- 14 The Kid's language (6)
- 17 Pip pip! This band went like clockwork (6)
- 19 Gear shifter (4)
- 23 Drag Lanes around to hear Paul Simon album (8)
- 24 Straws and flutes support in her first name (3)
- 25 US state where a hot is rebuilt (4)
- 26 What Ben and Tracy have (10)
- 27 Tennis player with cash (3)
- 28 The Boss (11)

### DOWN

- 1 His royal purpleness (6)
- 2 This rule was a drag for Dusty (7)
- 3 The group that spawned Heaven 17 (8,6)
- 4 British singer, possibly related to 1 down (8)
- 5 A rope's rearranged for these musical productions (6)
- 6 Language of The Chicken Song (7)
- 7 Calvin Klein's resigned to being one (7)
- 12 Anthony Perkins' psychotic mental owner (8,8)
- 15 One of Daley's big events (4,4)
- 16 It gets hot here for the Bears and the Redskins (8)
- 18 Stuart Goddard, the enfolded pop star (4,3)
- 20 Picture a John Lennon song (7)
- 21 Silver platter (6)
- 22 Leader of one of Frankie's (8)

Don't forget to fill in this [ ] and send it with the crossword. Send a photocopy if you don't want to cut up the magazine.

Name .....

Address .....

Postcode .....

WHAT's all this then? Yep, it's the very first LM prize crossword, a stunningly difficult and fiendish puzzle designed and destined to keep you fascinated, thrilled and enthralled for, oh, at least five minutes.

London Editor David ('Pass me that curry') [ ] suspected it within seconds, but Dep Ed Paul ('Here come my bhajees') Strange was still stuck after seven hours (mind you, crosswords have never been his strong point; dot to dot puzzles give him a hard time as it is).

Enough of this guff; back to the business in hand. Since this is a special issue of LM we thought we'd offer a stunning and highly unusual prize for the first correctly answered crossword to come out of the mailbag after the competition's closing date.

Not only will you win a highly treasured LM cap and T-shirt, but the London Editor will treat you to a free curry at a restaurant of his choice. Alternatively (if you live nearer LM's Ludlow HQ), the Deputy Editor will treat you to a free curry at the restaurant of his choice and show you round LM's office. Gripping, huh? And if you don't like curry, then tough. Oh, all right then, we could make it fish 'n' chips, but it's not quite the same is it?

Right, get down to it then, cut out your completed crossword form, and send it to LM Curry Favour Crossword Competition, LM, PO Box 10, Ludlow, Shropshire SY8 1DE.

State your T-shirt size — small, medium or large — although we'll probably ignore this information because we're [ ] bastards. Closing date for entries is Friday 19 December, and we'll publish the solution in the first edition of LM (on sale 15 January, get your order in now, [ ] the newsagent to the floor, etc.). The prize winner will be announced in LM's second edition.

And that's it. Simple, huh?



# HOWARD JONES

## LAST WORLD DREAM LIVE IN CONCERT

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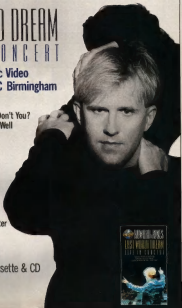
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You Know I Love You... Don't You?  
Like To Get To Know You Well  
No One Is To Blame  
Life In One Day  
Look Mama  
Will You Still Be There?  
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